

MUSICAL AMERICA

JULY, 1932

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DETROIT



AMELITA
GALLI-CURCI

The Famous Singer Is
Now Completing Her
Second Australian Tour,
Following a Successful
Series of Concerts in
South Africa

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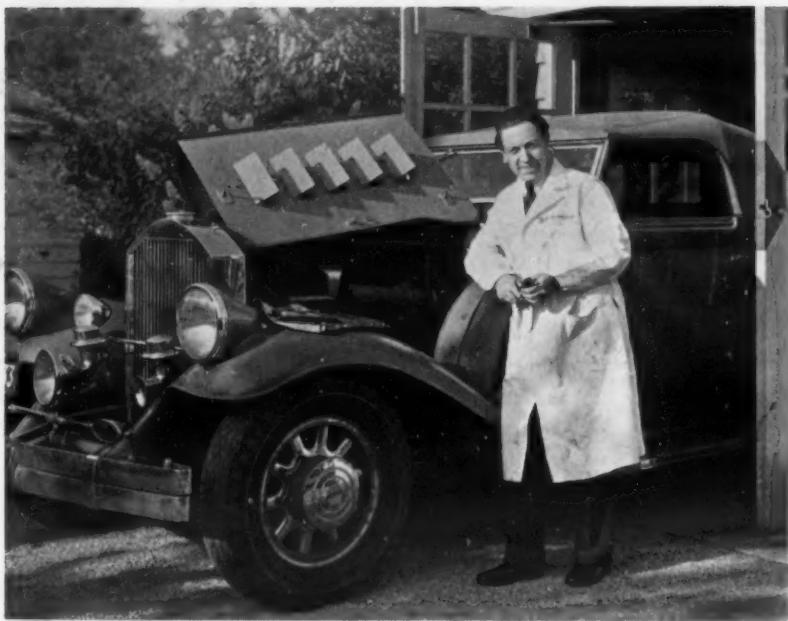
WHEN MUSIC FOR CHILDREN WAS BASED ON MORALS

BY J. LILIAN VANDEVERE

THREE
DOLLARS
A YEAR

TWENTY
CENTS
A COPY

Intermezzo: When "Scherzando" Is the Expression Mark



John Adams Davis

Right: Grace Moore Calls the Attention of Her Husband, Valentín Parera, to the View at Loch Arbour, N. Y., Where They Spent the Month of June. Below: Guy Maier (Left) and George Copeland Talk About Chopin in Front of Mr. Copeland's House at Palma, Majorca, the Island Which Has Become a Chopin Shrine



Cosmo-Sileo

Right: Ruggiero Ricci Carves His Name on a Family Tree at Englewood, N. J. With Him are Giorgio, His Brother, Aged Ten, and His Sisters, Emma, Seven, and Virginia, Four. Left: Richard Bonelli Plays Surgeon in a Minor Mechanical Operation



Dumont Studio



Left: "Pelléas" in Mufti; Edward Johnson Goes Aboard the Paris to Visit His Daughter in the French Capital. Florence, Italy, Will Be His Next Port of Call in Search of Rare Scores and Other Treasures. Right: Angna Enters Pauses in a Stroll Past the Casino at Monte Carlo



Right: Laying Aside His Harp for the Moment, Marcel Grandjany Looks Out Over the Ocean from the Deck of La Grasse. Below: Albert Spalding Interrupts His Practice at Great Barrington, Mass., to Have a Word With Loyal Friends



MUSICAL AMERICA

July, 1932

Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND

TWO ORCHESTRAS BEGIN SCHEDULES OF OUTDOOR LISTS

Philharmonic - Symphony Commences Fifteenth Season in Lewisohn Stadium—New York Orchestra Inaugurates First Summer Series in George Washington School Stadium—Willem van Hoogstraten Conducts the Former Organization and Modest Altschuler the Latter—Programs Range from Classical to Popular Numbers—Large Audiences Attend

TWO series of outdoor symphonic programs were opened in New York within a week. The fifteenth season in the Lewisohn Stadium of the Philharmonic-Symphony began on June 28, before a capacity audience numbering from 14,000 to 15,000. July 5 brought the first summer concert of the New York Orchestra in the George Washington High School Stadium. Willem van Hoogstraten returned to conduct the Philharmonic-Symphony. The New York Orchestra is conducted by Modest Altschuler. The program in the Lewisohn Stadium was as follows:

Symphony No. 5	Beethoven
Prelude to "Die Meistersinger"	Wagner
Excerpts from "A Midsummer Night's Dream"	Mendelssohn
(a) Nocturne	
(b) Scherzo	
Waltz, "Voices of Spring"	Strauss
Hungarian Rhapsody No. 1	Liszt

The familiar excellencies of the Philharmonic-Symphony's summer performances were ably sustained. There was, as always, an ovation for Adolph Lewisohn, their patron, when he appeared to express his satisfaction in the increasing public interest and in the high grade of the music presented. Ideal weather prevailed. The happy audience greeted Mr. van Hoogstraten, entering his eleventh season, and his players with enthusiasm, demanding, into the bargain, an encore after the Strauss waltz. For this extra number, Mr. van Hoogstraten chose the "Song of India" from Rimsky-Korsakoff's "Sadko."

As the series advanced, Mr. van Hoogstraten offered his audiences another Beethoven symphony, the "Pastoral," the "Surprise" Symphony of Haydn in honor of this composer's bicentenary, Brahms's Fourth, and a generous allotment of Wagnerian numbers, including important excerpts from "Götterdämmerung."

An All-American Program

An All-American program was given on the evening of the Fourth of July, the symphony being Dvorak's "From the New World" and the remaining

(Continued on page 17)

Leaders in Summer Open Air Symphony Concerts



Schafgans, Bonn



De Strelcki

Willem van Hoogstraten (Left) and Modest Altschuler, Conductors Respectively of Programs Given by the Philharmonic-Symphony and the New York Orchestra

CHICAGO SUSPENDS ITS OPERA PROGRAM

Company Will Not Function During the Season of 1932-33

CHICAGO, July 10.—Trustees of the Chicago Civic Opera have decided to suspend the company's activity during the season of 1932-33, and Samuel Insull, the president, has resigned.

This announcement was made after a meeting on June 22, when the following statement was issued:

"After giving the matter most careful consideration, the trustees of the Chicago Civic Opera Company have definitely but reluctantly come to the conclusion that, in view of the economic conditions now prevailing and the impossibility of determining what the future may bring, they would not be warranted in proceeding with arrangements for a season of opera during the coming winter.

"The resignation of Samuel Insull, as president, was accepted, and no action was taken with reference to electing his successor."

Hope for Metropolitan Visit

Guarantees for the season were \$150,000 less than the \$500,000 needed to continue the performances on the high level reached by the company in past years, it is stated. It is felt, however, that a guarantee might be raised for a six weeks' season in this city of the Metropolitan Opera of New York, and that such a plan would be facilitated by the shortened series which the Metropolitan directorate has announced.

What the Chicago company will do in regard to unexpired contracts is not stated.

SERIES COMMENCES IN HOLLYWOOD BOWL

Hertz Leads First Concert Before Audience of 12,000

LOS ANGELES, July 10.—Recapturing much of the illusive "atmosphere" of previous seasons, Dr. Alfred Hertz, Hollywood Bowl's first conductor, inaugurated the second decade of summer concerts in that immense amphitheatre on the evening of July 5. Applauded to the echo by an audience of some 12,000, the veteran conductor, endearingly called the "Father of the Bowl," led his cohorts through excerpts from Wagner's "Rienzi" and "Parsifal," Beethoven's Fifth Symphony and, by request, "The Beautiful Blue Danube" of Strauss.

Not in recent years has a Bowl opening been more auspicious. The aisles and promenades were thronged during the intermission with many persons of prominence, and the spirit of idealism and *camaraderie*, inculcated in the beginning by Artie Mason Carter, prevailed.

Doctor Hertz utilized his orchestra of 100 to make music that stirred the emotions. In this ability lies his particular genius.

Mary McCormic was soprano soloist, singing "Depuis le jour" from Charpentier's "Louise." She disclosed a voice of lovely timbre, and for an encore sang Dvorak's "Songs My Mother Taught Me," with Mrs. Hennion Robinson at the piano.

Encouraging Prospects

The auspicious opening indicates a successful season, both artistically and

(Continued on page 34)

ZOO OPERA OPENS TWELFTH SEASON WITH GALA 'AÏDA'

Brilliant Performance Surpasses All Previous Records—Company is One of Best in Organization's History—"Martha," "Faust" and "Tannhäuser" Also Given With Outstanding Success—Van Grove Conducts—Leading Singers Include Sharlow, Turner, Glade, Ornstein, Jagel, Lamont, Picchi, Gould, Martino-Rossi, Molitore and Patton

By SAMUEL T. WILSON

CINCINNATI, July 10.—In its twelve seasons, the Zoo Opera Company has never had so brilliant an opening performance as that given "Aida" on June 13. Isaac Van Grove, artistic director, and Charles G. Miller, business manager, have organized one of the most interesting companies in the history of the organization.

An unusually fine cast was headed by Myrna Sharlow, Frederick Jagel, Coe Glade, Herbert Gould, Italo Picchi and Giuseppe Martino-Rossi. Mr. Van Grove conducted. Mr. Jagel, making his Cincinnati debut, scored an enormous success as Radames. In every respect his work was outstanding. Miss Glade, as Amneris, shared honors with him.

"Martha," the second offering, had the following cast: Lady Harriet, Leola Turner; Nancy, Helen Ornstein; Lionel, Edward Molitore; Plunkett, Fred Patton; Sir Tristan, Natale Cervi; the Sheriff, Louis John Juhnen. The Misses Turner and Ornstein had not been heard here before, and gave captivating performances. In spite of a sprained ankle which threatened to keep him out of the cast, Mr. Molitore's work was fine histrionically, and he sang beautifully. Plunkett proved to be one of Mr. Patton's happiest characterizations.

An Effective "Tannhäuser"

Initial performances of the second week successfully maintained the brilliant pace set at the opening. "Tannhäuser" and "Faust" were the operas.

Of outstanding interest in "Tannhäuser" was the Venus of Miss Glade, a role in which she had not previously appeared here on the stage, although she sang it in concert form at the last May Festival. Her characterization was of great effectiveness. Forrest Lamont, thinner than in former years, was an authoritative Tannhäuser, and Miss Sharlow revealed familiar virtues as Elisabeth. Mr. Gould and Mr. Pat-

(Continued on page 4)

Rosa Ponselle Waves "Au Revoir"

TURNING from New York for the time being, Rosa Ponselle sailed to Europe on the Mauretania on June 24. Paris and Milan are the first cities to be visited by her. Af-

The Famous Soprano Looks Back at New York from the Deck of the Mauretania

ter a few weeks spent in these centres, Miss Ponselle will travel on to St. Moritz, Switzerland, for the remainder of the summer. As the Metropolitan Opera series is to be shorter next season than in former years, Miss Ponselle will be able to make a concert tour prior to rejoining the company.

She is scheduled to return early in October, and will open her tour in Buffalo on Oct. 10. Other cities in which



Courtesy

Miss Ponselle will make appearances are Toronto, Cleveland, Cincinnati, Hartford, Toledo, Grand Rapids, Reading and Akron. In each case her concert will be a return engagement. She will be heard in new roles next year.

Zoo Opera Attains Notable Standard

(Continued from page 3)

ton sang the music of the Landgrave and Wolfram superlatively well. Lydia Dozier was charming as the Shepherd. Leonard Treash, Fenton Pugh, Mr. Cervi, Nadelle Schuping, Kathleen Sommers, Catherine Dando and Nellie York completed the cast.

The orchestra, under Mr. Van Grove, played magnificently. Never before at the Zoo have the Overture and Bacchanale been so effectively done. Paul Bachelor devised an impressive ballet for the Venusberg Scene, which was fully realized.

"Faust" Is Impressive

"Faust" brought several new members of the company into prominence and emphasized the capabilities of singers heard in this opera during former seasons. The Marguerite of Miss Turner was of more than usual interest. Miss Turner is an actress of no mean ability and a singer possessed of intelligence and imagination. Every artistic resource at her command was utilized to make Marguerite a person rather than a puppet who sings famous arias.

As Faust, Mr. Molitore did some of the finest singing of his several seasons at the Zoo, which is high praise indeed. Mr. Picchi, the Mephistopheles, was handicapped by a throat infection which robbed his performance of its customary effectiveness, but even with impaired vocal equipment his characterization was a fine one. Joseph Royer was as splendid a Valentine as one might desire.

YANKEE OLYMPIA
MAIN MONTEZUMA

Miss Ornstein gave a delightful portrayal of Siebel, and Louis John Johnen was a dashing Wagner. Ruth Lewis made her debut here as Dame Martha and won an instantaneous and deserved popularity for a robust comedy portrayal. The chorus also did outstanding work.

The week opened with a special ballet performance on Sunday night when "Krazy Kat" and the "Walpurgis Night" scene from "Faust" were given. The singers whose aid was enlisted for the latter scene were Giuseppe Cavallone, David Lazarus, Eldred Buchrman and Eleonore Doyle.

William Tyroler is again assistant conductor and choralmaster, and Alexander Puglia the stage director. Julie LeVine and Willard Rhodes are répétiteurs. Mr. Bachelor is ballet master. Audiences have been of unusual size and enthusiastic in their approval.

At the conclusion of eight weeks of grand opera, "The Geisha," with Hizi Koyke, and "Pinafore" will be given.

"Alice in Wonderland"

Outstanding was a recent production of a ballet version of "Alice in Wonderland," given in Music Hall for the Unemployment Fund. Edgar Stillman Kelley's "Alice in Wonderland" Suite was used, with a waltz for Alice and choral interludes added by the composer for this performance. Eugene Goossens had charge of the music; the ballet was directed by Paul Bachelor. Alfred Hartzell trained the chorus. Members of the Cincinnati Symphony took part, and Mollie Halstead appeared as Alice.

MUSICIANS EMBARK FOR FOREIGN PARTS

Liners Carry Artists to Europe—Prominent Leaders Arrive

The exodus of musicians for foreign parts continues as artists hear the call of Europe after strenuous activities in this country during the past season. Fritz Reiner, formerly conductor of the Cincinnati Symphony and now at the head of the opera department of the Curtis Institute, sailed on the Roma on June 17. Ellen Delossy, soprano of the Metropolitan, was aboard the Drottningholm on the following day. Eugene Goossens, conductor of the Cincinnati Symphony, sailed on the Majestic on June 22.

Two days later, Rosa Ponselle left on the Mauretania. Doris Madden, Australian pianist, was also aboard, en route for a vacation in Austria and Switzerland. Frederick Jagel sailed the following day with his wife and two sons. The Yale Glee Club, Marshall Bartholomew, conductor, sailed the same day on the Volendam for a concert tour which will include cities in France, Switzerland, Austria, Hungary and Germany.

On the Leviathan on June 28, was Hope Hampton, soprano, who will make operatic appearances in Aix les Bains and other places. Rudolph Ganz, pianist and teacher, sailed on the France the following day. Grace Moore, soprano of the Metropolitan, was aboard the Champlain on June 30. She will spend the Summer at her villa in Cannes and return early in October to sing at the Worcester Festival.

To Visit North Africa

Franz C. Bornschein, composer and teacher of violin at the Peabody Conservatory, sailed with Mrs. Bornschein for a Mediterranean cruise on the President Johnson on July 1. They will visit North African ports, Cairo, Istanbul, Greece and the Adriatic and will return early in September. Marshall Kernochan, composer and writer on music, was a passenger with his wife and son on the Saturnia on July 7, for a two months' holiday in Italy, France and England.

Musicians arriving from abroad included Sir Hamilton Harty, who arrived on the President Roosevelt on June 17, and went directly to California to conduct at the Hollywood Bowl and in San Francisco. Mary Garden was aboard the Aquitania on June 24, for operatic appearances in Cleveland and with orchestra in the Hollywood Bowl.

Willem van Hoogstraten, now conducting the New York Philharmonic-Symphony in the Lewisohn Stadium, arrived on the maiden voyage of the Champlain on June 25. Charles Hackett, tenor, was a passenger on the same liner. Bernardino Molinari came on the Augustus on June 28, to conduct in the Hollywood Bowl.

Association of German Conductors Chooses Officers

COLOGNE, July 1.—At its recent regular general convention here, the Association of German Orchestral and Choral Conductors elected Dr. Siegmund von Hausegger as chairman, Dr. Rudolf Cahn-Speyer, active president, and Hermann Abendroth, Dr. Peter Raabe and Wilhelm Sieben as associate members of the board.

Wins Bowl Prize



H. Waldo Warner Has Won the \$1,000 Composition Prize Offered Annually by the Hollywood Bowl Association for an Orchestral Work. The Title of Mr. Warner's Composition, Clashed as a Tone Picture, is "Hampton Wick." The Work Will Be Published by J. Fischer & Bro.

Salzburg Festival Calendar

SALZBURG, July 1.—The Salzburg Festival is to open with "Der Rosenkavalier" on July 30 and continue until Aug. 31. Other works to be given include Bach's Mass in B Minor, "Orpheus," "Die Zauberflöte," "Così fan tutte," "Die Entführung aus dem Serail," "Figaro's Hochzeit," "Oberon," "Fidelio," Strauss's "Frau ohne Schatten," Max Reinhardt's production of "Everyman," and "The Last Judgment," a dance-drama with music by Handel. There will also be ten orchestral concerts.

Conductors are to be Clemens Krauss, Richard Strauss, Bruno Walter, Fritz Busch and Bernard Paumgartner. Among the singers engaged are Lotte Lehmann, Margit Angerer, Sigrid Onegin, Lotte Schöne, Maria Müller, Gabrielle Ritter-Ciampi, Adele Kern, Gertrude Runger, Irene Eisinger, Eva Hadrabova, Helge Roswange, Karl Nobert, Richard Mayr, Karl Hammes, Josef Manowarda, Franz Völker and Wilhelm Rode.

Marion Talley Marries

Marion Talley was married to Michael Rauchisen, German pianist, at White Plains, N. Y., on June 30. The ceremony, witnessed only by the bride's mother, Mrs. Charles Talley, and her sister, Florence Talley, was performed by Dr. Thomas Watkins, rector of the Presbyterian Church. Mrs. Rauchisen is twenty-five years old; her husband is forty-three.

Miss Talley made her debut at the Metropolitan Opera in 1926, retiring from the stage in 1929 to buy a farm near Colby, Kan.

Roxy Theatre Closes for Month

The Roxy Theatre closed on June 30 for a month in order that interior alterations may be made and for the purpose of recouping from losses. An order authorizing Harry G. Kosch, receiver in equity of the Roxy Theatres Corporation, to close the house was signed by Judge Francis G. Caffey of the United States District Court on June 28. Mr. Kosch states that it is planned to reopen the theatre on July 29.

Prim Little Figures Troop from Old Song Books

Children of Past Generation Were Instructed in "Moral" Tones Which Emphasized Solemnity and the Virtue of Piety—Pleasure in Music Gave Way Before Rigors of Instruction—Today's Contrast

By J. LILIAN VANDEVERE

CUT from the covers of a small faded music book they troop, prim, staid little figures in full frocks and pantaloons, children of another day who played and sang these quaint melodies. I catch their friendly hands and go with them back to the time when music for children was a thing very different from the glad activity of today.

The song titles of that period would cause the stoutest heart to quail. There was no intention of being attractive, no slightest effort to intrigue. Music was administered along with the birch rod and herb tea. A gem from 1830 reads, "The Child's Song Book, for the use of schools and families, being a selection of favorite airs, with hymns and moral songs, suitable for infant instruction."

The introduction expresses the naive hope that the contents may "strike with peculiar force the sprightly feelings of childhood." They would! Two representative titles are, "School, Sweet School," and "Swift Fly our Years Away."

Isaac Watts, with his "Divine and Moral Songs for the use of Children," was willing that the children should have music, but he had his own ideas of the purpose of that music. Pleasure was a consideration never entering his godly mind. Music was a medium for instruction, and instruction, moreover, in that dearest of childish virtues—piety.

Shuddering Titles

Glance over his titles, and shudder. "Heaven and Hell," "Solemn Thoughts on God and Death," "Against Pride in Clothes." This was the musical fare offered to the innocents of his day.

Contrasted with the large clear pages of the music book of today the samples from the early 1800's are either sad or funny, as you care to look at them. "The Little Songster" was some four inches square, with rough, cheap paper, and fine print and type. It included such rare numbers as, "Infant Praise," "The Mild Children," and "I must not tease My Mother."

"The Little Sight Singer," three by four inches, has the cheery group entitled, "Mourning Hymn," "The Pious Child," and "On the Death of a Playmate."

One book called "Infant Amuse-

A specialist in music for children, J. Lilian Vandevere taught in Philadelphia and St. Louis, and is the originator of picture scores, as well as having been on the editorial staffs of two music publishing houses. Her compositions include both words and music for school song books, and teaching pieces for the piano, in addition to arrangements of more than forty numbers for toy orchestra. Miss Vandevere's toy orchestra demonstration class played at the Biennial Convention of the National Federation of Music Clubs in Boston when she was appointed first National Chairman of Toy Orchestras and Rhythm Bands for the Federation. Miss Vandevere lives in Newtonville, a suburb of Boston, and is a member of the Boston Manuscript Club.—Editor, MUSICAL AMERICA.

ments, or How to make the Nursery Happy," belies its own title with the song, "I'm not made for Idle Play." Doubtless when some of the young unfortunates of that day had done their sums, and learned their hymns and shared the household tasks, they had a keen realization of the fact that this song set forth. Perhaps they even ventured to wonder just what they were made for.

John Alden Carpenter has provided a delightful satire on these songs of long ago in his collection, "Improving Songs For Anxious Children."

Music in the schools was slow in gaining favor. Thanks to Lowell Mason's efforts in the field of school music, 1834 saw the "School Song Book, Adapted to the scenes of the school room." This was edited by Sara Josephine Hale, the woman who established the famous *Godey's Lady's Book*. Then appeared the "Exercise Song Book, containing songs and rounds with physical exercises." At last the little folk might move a cautious foot or



How Many Moral Lessons Were to Be Learned with the Aid of Music in 1853, When Rohr's Little Book Was Published! Contrast the Genteel Martyrdom of These Infants with the Pleasure That Contemporary Ones Could Find in Miss Vandevere's Original "Tunes to Play and Sing," Published by Birchard, a Page of Which Is Reproduced Below

19 Pop-Corn
Briskly
Hear the pop-corn gal-y pop!

20 The Busy Bird
Hear the bu-by flick-er bird!

21 An April Day
Slowly and softly
Dear Frai sky, moon, clear pale sky, moon, That's the way the day end - ed by soon.

wave a discreet arm. So much gained in 1858.

Then came "The Diadem of School Songs." A few of the brighter jewels in this crown were, "Tidiness," "Don't Kill the Birds," "Work in Youthful Prime," and "Rise to Noble Manhood." Slowly the idea of moral instruction as the sole object of music gave way, and the schools of 1888 were graced by "Charming Songs for Little Warblers." These were "arranged for the pianoforte or harmonium, culled from the children's music of every land." A choice bit from this volume is "Leaf by Leaf the Roses fall."

"The Child's Pictorial Music Book," coming from Connecticut in 1841, is one of the earliest books leading toward piano playing. A sedate matron with a child in either hand shows the tender relationship between a whole note and two half notes. A boy stretched out asleep in a meadow is a half rest, and in this ingenious way the various musical symbols are taught by means of pictures.

The small pages and microscopic notes of "The Child's Pianoforte Book" would shock the modern teacher, accustomed to the large note-heads in the latest teaching pieces. It was genteel to be jocular now, polite to sport a bit, so a twisting finger exercise is termed "Eels and Snakes." A trifle by way of diversion is "Cheerfulness Waltz," while the collection closes triumphant-

ly—and one feels gratefully—with "Good-bye to The Old Book." Whether teacher or pupil voiced it the more fervently is not stated.

Eventually the operetta appeared. "Poor Henry, A Comic Operetta," was published in London in 1879. "Grandpa's Birthday" must have been a thrilling event, and also "The Rebellion of the Daisies," and "Callie's Christmas."

Dangers of Disobedience

The double titles of some of these early productions remind one of the melodramas that once filled the theatres. Among them were "A Merry Company, or The Cadet's Picnic," "Hunt the Thimble, or Little Nell's Surprise Party," and, most impressive of all, "Red Riding Hood's Rescue, or The Dangers of Disobedience."

In all these years there is scarcely a glimpse of fun. Make-believe is frowned upon. Compare these titles with "The Troll's Cap," "The Goblin Fair," "Sunny of Sunnyside," and "The Magic Piper" of today.

The children of samplers and hoops had scarcely a speaking acquaintance with their brothers across the sea. The horizon has extended now, and the child in any part of the country may sing "Child Songs from Hawaii," or "French Song and Verse for Children." "Tunes from Many Lands" brings children a wealth of folk tunes that carry the clatter of wooden shoes, the spice of German gingerbread, or a

breath from English hayfields.

Nor is the color of the Orient lacking. We find "A Chinese Child's Day," "Golden Chopsticks," and "Drolleries from An Oriental Doll's House."

No longer does the wide-eyed infant sing dolorous airs about his soul's good. Instead he uses his music as a natural expression of joy, as another way of expressing beauty. Through acquaintance with a variety of folk tunes he has passed beyond the confines of the parlor with its what-not, its family album and rosewood square piano, to travel the world itself, and to find on that journey that children of every land are singing, too.

"After Supper Songs" has a homey, sociable sound. "Elfin Songs of Sunland" shows that the aim of music is no longer to instruct and even reprove. "Singable Songs for Singing Children" and "New Songs for New Voices" prove that musicians are beginning to understand and respect the child's voice, and to consider it in composing melodies for them.

The height of delightful folly, the acme of whimsy, whereat dear Dr. Watts would stare in dumb amaze, are the settings of favorite verses from "When We Were Very Young," "Now We Are Six," and "The Hums of Pooh." Here childhood unabashed and unrebuted roams in its rightful kingdom of fantasy.

The titles that shook a warning finger or folded reverent hands have vanished. Instead we have the cheery and challenging offer, "Sing It Yourself."

They disappear, these children of another day. The full skirts dip in a demure curtsey, the visored cap is doffed respectfully, and the faded covers of the small music book fall shut again on these children who were made to learn their music.

But now past the window goes a sturdy urchin whistling an air from the last Music Appreciation Contest. After-school music class are filled. Great crowds of school children sit listening to symphony orchestra concerts and work eagerly for a place in their own school orchestras. The tiny rural school hears and thoroughly enjoys the hour by Walter Damrosch that comes over its radio. Music is no longer a lesson; it is a part of life itself.

REPERCUSSIONS OF THE ALL-WAGNER SEASON IN LONDON

Outstanding Performances Given with Sir Thomas Beecham in Charge

By BASIL MAINE

LONDON.—The Wagner Festival at Covent Garden has been the chief and almost the only event of the London season so far as music is concerned. Has it been a success? Well, there are so many aspects of the matter.

As to the financial side (to take first things first!), opera at Covent Garden, in the nature of things, can never bring a great, or even a respectable profit. But to the layman, the policy of the Syndicate sometimes appears to be courting loss. A Wagner Festival for four weeks was a good idea. The engagement of Sir Thomas Beecham to share the conducting with Dr. Robert Heger was another good idea.

But why include an opera like "The Flying Dutchman" in the list? Even with the artistry of Friedrich Schorr in the title-role, the work can never appeal to more than a small minority. The Syndicate, however, has persisted with the opera in spite of the unfortunate sight of many empty seats in the house and in spite of the fact that "Tristan" and "Meistersinger" (with Beecham conducting) drew full houses at each performance and would have drawn large audiences for many more.

Nor can this criticism be said to be wisdom after the event. The Syndicate has had plenty of experience in the past to show them which way the wind always blows when Wagner is performed at Covent Garden. But the experience is rarely profitable, at least where it comes to keeping accounts. If there was ever a time when "Safety First" was a wise motto, it is now.

It was doubtful at first whether there would be a season at all. Readers of MUSICAL AMERICA will recall the uncertainty which I recorded in one of my recent articles. One would have thought, that, having decided after all to give a season, the Syndicate would have gone very carefully into the matter of choosing the program. Either memories are short or else there are, governing the choice, reasons that are beyond the knowledge (although probably not beyond the understanding) of ordinary mortals.

Conductors Compared

So much for that aspect. What of the performances? There has been a good amount of loose talk about the merits of Beecham's readings compared with those of Bruno Walter. There are, let it be known, many people in London who feel sore about Walter's absence this year. They feel that Covent Garden owes much to him for building up the German season during recent years. Then, of course, there are the Beecham fans, who, like every other brand of fan, are touchy, unreasonable and sometimes very silly where their hero is concerned. So there has arisen quite a little controversy which has appeared in a number of various ways.

One curious argument has been concerned with the nature of Beecham's magnetism. Some of the people who befriend the artists when they are



Frida Leider, Prominent in the Covent Garden Series, Will Be a New Member of the Metropolitan Opera Next Season

in London (and there is always such a rush to get the artists safely under the wing) have confided to their friends that none of Beecham's magnetism goes over to the stage. The artists, they say, complain that they get no help where it comes to rising to that place of exaltation which is the idiom of Wagnerian singing.

On the other hand, the front rows of the stalls get a full measure of that magnetic power—at least if the movement of eye-balls is any kind of criterion. So the entr' actes have been buzzing with this burning question: Should Beecham conduct with his back or his face to the audience?

Busy Time-Keepers

Then again, the timekeepers have been at work. Stop-watches have been secretly ticking evidence for and against the conductors. Beecham's first act of "Tristan" has been measured against Walter's. And the second act and the third and then "Meistersinger," act by act. What these race-course judges are hoping to prove is not quite clear. (Unless they are aiming at an apotheosis of the metronome)—for, need any intelligent reader be reminded, the impression that any given tempo leaves is relative, and depends chiefly upon the rhythmic quality of the performance.

But quite apart from the questions as to whether Beecham's magnetism travels backwards or forwards and whether he does a better "time" over the "Tristan" course than Walter or Richter, the fact remains that his performances during this season have been outstanding. "Tristan" and "Meistersinger" were exceptionally high attainments, the outstanding qualities of which were clarity of texture and a most salutary combination of flexibility and discipline.

It may be that the latter feature was the root cause of the complaints that, according to rumor, were made by some of the singers; for Beecham allowed none of them to indulge in "expression" at the expense of the

innate rhythm of the music. Sometimes, at the first performances, the singers found themselves left behind when they attempted a personal intrusion.

For Beecham, strict *tempo* is the key to the Wagnerian score; which does not mean that the performance becomes rigid or dull or pedantic. On the contrary his strict adherence to the *tempo* in a Wagner score releases the vitality of this music by allowing the inner rhythms to play within a zone of safety. Beecham never allows Wagner's texture to become thick or obscure. His players are impressed with the fact that their function, no less than that of the people on the stage, is to sing.

The result is that the beginning of the second act of "Meistersinger," for example, or that whole of the first act of "Tristan" becomes a well-balanced choir of instruments and vocal tone. For my part, there were not a few points where the voice of a particular instrument was heard in a context that formerly had seemed to hide its very existence.

The Reliable Heger

Dr. Heger's conducting has been as sound and reliable as ever. No sharper contrast between methods of conducting could be imagined than that which Beecham and Heger show. The singing has been a repeated story: fine bass and baritone performances (with Helgers, Schorr, Janssen and, a new-comer, Ludwig Hofmann, prominent), unexciting tenor performances, (with the exception of Melchior whose Siegfried and Tristan were as strong and heroic as ever) and Frida Leider, Lotte Lehmann and Olszewska repeating former triumphs.

Florence Easton's singing as Isolde at the second performance of the opera is remembered for admirable vocal control, and among the English singers who made an impression is Walter Widdop. His Siegmund was an interpretation which had not the merit of making every point by essentially vocal means. There was not a phrase that was not pure singing-tone from beginning to end.

Writers Put On Gloves

As a counteraction to the Wagner fever, there has been a timely incident in the publishing world. Sacheverell Sitwell, having published a small biography of Mozart, thought it necessary to bring in his views on Wagner. Only two or three sentences were set down, but they were so passionately prejudicial that Ernest Newman was constrained to rap the naughty boy over the knuckles. Then Osbert Sitwell came to his brother's rescue and ever since our little world of music has been following the fight in the *Sunday Times* round by round.

Up till now, nobody has been knocked out. Indeed the whole affair looks like fizzling out, for whereas Mr. Newman has put on the gloves and has gone into the ring in the professional manner, the Sitwells, refusing to take the thing seriously, have been cocking snooks, one from one side and one from another. It has been quite a circus!

When Mr. Sitwell's book was announced, it was certain that there would be some flutter and fuss in certain parishes of music's diocese. For Mr. Sitwell is a "literary man" and, whereas some of the English music critics look with mild anxiety upon the flood of appreciation which mechanized music

has released, others regard it with an alarm almost amounting to panic.

As a result of the alarm, some of these critics have determined to guard their preserves at any cost. And when Mr. Sitwell's book appeared and they read on the second page that the author confessed himself to be "a complete and uninitiated amateur" and that this was his apology to one half of the audience and his qualification to the other half, the alarmed critics concentrated upon this question of qualification.

The Amateur's Viewpoint

I do not propose here to discuss Mr. Sitwell's book. Meanwhile it is in my mind to recall an experiment which I carried out a few years ago and which has some bearing upon the amateur's point of view in music.

At that time I was editing a music journal and invited a number of distinguished but non-musical or amateurly people to contribute to a series of articles and therein make public confession as to their reactions toward music. I felt that it would perhaps be possible, and that anyway it was desirable, to pierce the twilight of music's technical jargon by a shaft from a new angle.

Among those whom I invited were Rose Macaulay, Epstein, Charles Morgan, Roger Fry, Clive Bell, Norman Haire, Augustus John and Laurence Binyon. Some were eager or reasonably willing to offer themselves as cases for aesthetic analysis. Some hesitated and then took the plunge. Others promptly refused the invitation.

The confessions were illuminating. The writers had the courage of their experiences and from the correspondence that followed it was evident that their bold statements had unloosed the tongues of many who had been dumb so far as musical experience was concerned. One thing was especially clear from these articles, namely, that we do wrong to divide humanity into two mutually exclusive classes, musical and unmusical, merely by using profession as the test. Professing musicians frequently look upon themselves as belonging to a kind of Masonic order and upon those who are ignorant of the necessary signs and pass-words as utterly without hope of redemption.

The articles to which I have referred proved that view to be arrogantly mistaken. They included many enlightening observations which could not possibly have been made except that the writer had the root of the matter in him. The articles of Mr. Laurence Binyon, Mr. Roger Fry and Mr. Clive Bell were especially profitable. And there are many illuminating passages in Mr. Sitwell's "Mozart," passages which, if they are not exactly a qualification to one-half or any part of his audiences, do constitute a justification for his essay. Writing of this kind cannot fail to enrich the body of criticism, whether it represents the reactions of a "literary man" to Mozart, of a musician to Milton or a scientist to Titian.

Louis Eckstein Receives Honorary Degree of Master of Arts

CHICAGO, July 10.—Louis Eckstein, patron and impresario of the Ravinia Opera, received the honorary degree of Master of Fine Arts at the seventy-fourth commencement of Northwestern University on June 12. Walter Dill Scott, president, conferred the honor.

OPERAS IN BERLIN REVIVE MEMORIES OF PAST DAYS

"*Vespri Siciliani*" and "*Banditen*" are Sung by State and Civic Forces

By GERALDINE DE COURY

BERLIN, July 1.—Luck has been gracious to the State Opera. Its revival of Verdi's "*I Vespri Siciliani*" in Dr. Kapp's expert revision met with the most spontaneous public success that has been experienced in the State Opera for several seasons! In fact, enthusiasm rose quickly to such a white heat that each soloist had the thrilling adventure of interrupting the performance every time an aria came along. Even an Italian audience couldn't have done it better!

This work (Verdi's twenty-first) was written to order for the Paris Opéra and the first performance took place on June 13, 1855, as part of the World's Fair celebration. Paris liked it so well that the work had about sixty-two performances. A considerable period elapsed before it was translated and given in Italy.

In Germany the opera was totally unknown until a few years ago when it made a hasty transit of the opera houses in Augsburg, Gotha and Stuttgart in a German translation prepared by the Swiss publisher, Gian Bundi. Dr. Kapp has now revised this edition to adapt it to modern demands, and judging by the success of the Berlin premiere, his artistic insight and fine scholarship have once more provided a grateful vehicle for opera houses in search of a novelty.

Flattering Solo Parts

There is much beautiful music in the score, and the solo parts are numerous and flattering, but the opera is hardly one to compete with "*Macbeth*" or "*Simone Boccanegra*" as a frequent and favorite article of diet. For once, however, Berlin had a real feast of song! Heinrich Schlusnus as Montfort, the French tyrant, sang with unparalleled finish and beauty, and with a brilliance of timbre that gave his voice another hue and meaning; Emanuel List as Procida has never deserved greater laurels for the calm distinction of his singing; Helge Roswaenge tossed off his arias with the *brio* of a Latin; and Anni Konetzki lent her fine voice to the role of Elena. One revelled in the quality of tone, but her present inability to capture the smooth legato of Verdian tradition was never more ominous in its warning.

Erich Kleiber came in for a lion's share of the ovation, and earned and deserved unstinted praise for his predominant share in the brilliant success of the evening.

"The Bandits" Emerge

When the inquisitive and enterprising Herr Karl Kraus trained his artistic attention on Jacques Offenbach and the hundred and two odd products of that gentleman's fertile inspiration, he not only became the tutelary genius of Berlin's high powered Offenbach renaissance, but he incidentally provided the Civic Opera with another trump card to add to the season's already flattering record.

It is doubtful if anyone but Kraus and the learned German musicologists had ever previously heard of "*Die Banditen* (The Bandits)," the rollicking little buffo-opera in three acts giv-

sidered by many as the coming man in the art of stagecraft.

Another interesting announcement affecting the Civic Opera is the appointment of Eugen Jochum, former general music director at Duisburg, as assistant conductor to replace Robert Denzler. Jochum received his opera routine in Kiel, Mannheim and Duisburg and although not yet thirty years of age, is considered a talent of no mean order. He recently conducted the Berlin Philharmonic Orchestra in an ambitious program, and on the

with such a compendium of cheapness, shoddiness, and slovenly preparation. Someone should page Dr. Ebert!

New Quartet by Schnabel

At the last public concert of the season, the Berlin chapter of the International Society of Contemporary Music sponsored an interesting new string quartet by Artur Schnabel, which was played by the Kolisch Quartet of Vienna with great virtuosity. In this new work, Schnabel departs from his previous course and though still



Scherl, Berlin

A Scene in Verdi's "*I Vespri Siciliani*" as Presented in Revised Form by the Berlin State Opera

ing Meilhac's and Halévy's ideas of the ups and downs of a highwayman's career. All of it still full of the sap of life, gingered up with a touch of topical humor by the indefatigable Gustav Gruendgens.

Gruendgens has a great gift for light movement and comedy, and made the most of every nuance until the texture sparkled with humor. He himself played the role of the Spanish Prime Minister and wrote a special couplet for the last scene that gave the modern point of view on the instability of all financial systems. It was the perfection of sophistication but overshot its effect through too generous dimensions,—the comedian turned *conférencier*! But this was a small matter in the sum total of an exceedingly delightful performance that provided refreshing amusement, polished to perfection, from beginning to end. Another gay feather in the cap of Dr. Ebert.

At present, there is some talk of appointing Gruendgens director of the Prussian State Theatre in Berlin, but the negotiations are not yet settled. Some years ago Max Reinhardt also sensed Gruendgens's abilities and tried to get him as director of one of the Reinhardt Theatres in Berlin, but Gruendgens stuck to his last as a simple member of the ensemble. Now barely thirty-four years of age, with the backing of experience gained in the leading theatres of Hamburg, Munich, Vienna and Berlin, he is con-

tinuing his success, was appointed general music director of the Berlin Broadcasting Company.

This is an extremely important position, as next season the Berlin Philharmonic Orchestra is to give twenty concerts for the Broadcasting Company, and Jochum will be called upon to conduct the majority of them. Karl Rankl, formerly of the Kroll Opera, has also been added to the corps of conductors at the Civic Opera. While the question of general music director has been postponed for the present, Dr. Fritz Stiedry holds seniority in rank.

Sigrid Onegin gave three guest performances at the Civic Opera upon her return from America, and was showered with applause and a profusion of outward and visible floral signs of the homage of her large following. As Amneris she was a feast for the eyes in the mask of Nofrataete, but strict honesty compels the admission that the real vocal honors of the evening fell to Gertrude Bindernagel as Aida. Ludwig Hoffmann, one of the most arresting personalities on the German operatic stage at the present time, provided another vivid moment in the performance through his fine bit of characterization as Ramfis.

The "Aida" performance itself, however, was a shocking disgrace to any self-respecting opera house, and it is seriously doubted if any small provincial theatre, with a vanishing budget, would venture to serve its patrons

maintaining that subjective approach that is characteristic of him, he manages to convey a more direct and sympathetic message than heretofore. It is indisputably a fine work, and the product of an inspired sense of the interrelationship between music and intellect.

In the sphere of new music, Berlin also heard a radio performance of Krenek's "*Orpheus und Eurydice*," conducted by Hermann Scherchen. This work was first given in Kassel in November, 1926, under Paul Bekker; but the success was negligible and it has never since been given, although it has been announced several times on the schedule of the State Opera.

Margot Hinneburg-Lefebre and Kurt Rodeck sang the title roles with great proficiency, but in such purely mathematical music as this the assistance of scenery and action is required to hold the listener's attention. The radio performance was therefore not altogether a success but it at least served to introduce Rodeck, an exceptionally able tenor, to a larger audience than was privileged to hear him at a guest performance of the Civic Opera last season.

Revise American List for Venice

The revised list of American works to be given at the second International Music Festival in Venice, on Sept. 8, contains the second movement of Gershwin's Piano Concerto in F. This is in the place of "The Creation" by Louis Gruenberg, and Negro spirituals.

Furtwängler Quits Bayreuth Post; Toscanini Engaged

Resignations Are Prevalent in German Art Circles—Schreker Withdraws from Berlin Hochschule After Vote Against Him by Faculty—Elmendorff Gives Up Position at Bavarian State Theatres

BERLIN, July 1.—Owing to personal differences with Frau Winifred Wagner, Wilhelm Furtwängler has tendered his resignation as general music director of the Bayreuth Festival, and Frau Wagner has now definitely engaged Arturo Toscanini for the 1933 Festival. The announcement was made upon her return from Paris where she went to see him after an exchange of correspondence had failed to accomplish her desire. Toscanini will conduct "Parsifal" and "Die Meistersinger."

Furtwängler has issued the following statement regarding his action:

"Wilhelm Furtwängler has resigned his position as general music director of the Bayreuth Festival. The reason is due to differences with Frau Winifred Wagner who, contrary to last year's agreement, reserves the right of ultimate decisions in all artistic matters."

Antedates Toscanini Arrangement

It is stated that Furtwängler's decision to retire antedates the recent arrangement with Toscanini, but he postponed an official announcement to await the outcome of Heinz Tietjen's efforts to settle the difficulties. The latter failed, however, to accomplish anything positive along the lines of Furtwängler's wishes.

For those interested in the Bayreuth idea, not only as an independent factor, but also in its traditional significance to Germany and German music, it is extremely regrettable that secondary matters of administrative routine should deprive the Festival of the participation of one of the country's greatest and most representative musicians.

Schreker and Politics

The recent political upheaval in Germany has had its first repercussion in artistic circles in the vote of confidence taken at a faculty meeting of the Hochschule für Musik, upon which Prof. Franz Schreker tendered his resignation to Prof. Leo Kestenberg, head of the music section of the Prussian Ministry of Fine Arts which has cognizance of this institution.

Gustav Havemann, who proposed the vote against Schreker, is head of the violin faculty as well as conductor of a Nazi orchestra in Potsdam in close connection with the radical Right parties. While the personal feeling against Schreker is of old standing, rumor has it that the anti-Schreker faction in the school took advantage of political events to force the Ministry of Fine Arts to take a different course in the management of the school.

Twelve years ago after the resignation of Hermann Kretschmar, negotiations were conducted successively with Max von Schillings, Karl Muck, Paul Bekker, and Furtwängler as candidates for the position of director. After all these efforts failed, the Ministry of Fine Arts closed the matter by the peremptory appointment of Schreker



Wilhelm Furtwängler, Who Resigns as General Music Director of the Bayreuth Festival.

without consulting the faculty or other individuals directly interested. This act on the part of the Ministry sowed the seeds of an animosity against the person of Schreker which he unfortunately has never been able to overcome.

Schreker has never taken any active part in politics, and though at the beginning he was often charged with neglect of his duties at the school in favor of personal interests, there has been no cause of complaint of any kind for many years. To him must really go the credit of placing this school on its present high plane of excellence and giving it rank as one of the leading institutions of its kind in the world. Schreker's reputation alone has done much to bring the school to public attention.

Up to date, the Ministry has issued no statement regarding its decision.

Elmendorff's Withdrawal

Karl Elmendorff, one of the leading conductors of the Bavarian State

Theatres, has tendered his resignation to take effect Aug. 31. Paul Schmitz has been appointed first conductor; and Karl Tutein, formerly conductor of the opera in Graz and musical director of the open air opera festival at Zoppot,



Franz Schreker. He Yields His Post as Head of the Hochschule in Berlin

has been appointed assistant conductor. Elmendorff has conducted "The Ring" performances at the last two Bayreuth festivals, but no announcement has yet been made regarding his participation in 1933.

Franz von Hoesslin has resigned as general music director of the Civic Opera in Barmen-Elberfeld to accept a similar position with the Breslau Opera. Other important conductors who will be "at disposition" next season are Rudolf Schulz-Dornburg of Essen, and Paul Pella of Aachen, who made a name for himself through his fine performance of Berg's "Wozzeck" given last year in connection with the annual meeting of the I. S. C. M. at Liege.

GERALDINE DE COURCY

SUMMER CONCERTS OPENED IN HAVANA

Composer Leads Orchestra in Performance of Novel Works

HAVANA, July 10.—"Euzkadi," a symphonic poem by Emilia de Zubeldia, was featured under the composer's leadership at the first summer concert of the Havana Philharmonic Orchestra. Choral works from her pen were contributed by the Orfeon Vasco. Pedro Sanjuan led the orchestra's first performance of Brahms's Second Symphony. A novelty at an earlier concert was Petridis's Concerto Grosso for wind instruments.

The Philharmonic Orchestra closed its winter season with Ossip Gabrilowitsch as guest conductor. He was also soloist in Schumann's Piano Concerto in A Minor, conducted by Pedro Sanjuan. Soloists heard previously were Mildred Dilling, harpist, and Samuel Dushkin, who introduced Stravinsky's new Violin Concerto. These three guests appeared in recitals as well, Pablo Miquel being Mr. Dushkin's accompanist.

Gonzalo Roig conducts the Havana Symphony Orchestra, which gives con-

certs in the Auditorium. Chamber music programs have been presented by the Hernandez Asiaín Quartet, and by a trio composed of the Roldan Brothers in company with Perez Sentenat. Artists presented by Pro-Arte Musical have been Ruth Page, Nathan Milstein with Emanuel Bay at the piano, Vladimir Horowitz and Bogumil Sykora, cellist.

Robert Lortat gave two piano recitals and appeared with the Philharmonic Orchestra. Eduardo Hernandez Asiaín, a promising young violinist, was heard in a recital with the assistance of the Philharmonic Orchestra and Luis Borbolla, pianist.

The Sociedad Infantil de Bellas Artes continues its series of semi-monthly performances for children. An operetta in which sixty children took part was a feature earlier in the season.

NENA BENITEZ

Ernst Knoch to Conduct Opera in Philadelphia

Ernst Knoch, who conducted the German Grand Opera Company in Wagnerian productions, has been engaged for some of the performances to be given by the Philadelphia Grand Opera Company in the coming season.

HILLSBOROUGH LIST OPENED BY HARTY

San Francisco Symphony Is Heard in Composition by Leader

SAN FRANCISCO, July 10.—The seventh season of summer symphony concerts in Hillsborough's Woodland Theatre under the auspices of the San Mateo County Philharmonic Society began on June 26 when Sir Hamilton Harty conducted the San Francisco Symphony Orchestra.

A capacity audience heard the program, which included Mozart's Symphony in G Minor, the Reel from the conductor's "Irish" Symphony and his arrangement of Handel's Polonaise, Arietta and Passacaglia, and numbers by Tchaikovsky, Berlioz, Delius and Rimsky-Korsakoff. Splendid results were achieved, and there was a cordial welcome for Michel Piastro, returning as concertmaster after a year's absence.

The Woodland series consists of four concerts this year, instead of eight, scheduled for fortnightly intervals. Bernardino Molinari is to conduct on July 10 and 24, and Frederick Stock on Aug. 7.

Symphonies and Opera

San Francisco's symphonic season will open on July 29 under Harty, who is to be succeeded by Molinari, Stock, Piastro and Alfred Hertz. A feature of the Piastro program will be the appearance of Ruggiero Ricci in two violin concerti.

The new War Memorial Opera House will be used for the 1932 season of the San Francisco Opera Company, which is tentatively set to open on Oct. 15 under the direction of Gaetano Merola and the management of Peter D. Conley.

Overcoming difficulties which threatened to engulf it, the San Francisco Musical Association contemplates a late series of the San Francisco Symphony, beginning in January. The length of the season will depend on the amount of money available. The series will open with a guest conductor not yet engaged, as Issay Dobrowen will be in New York and Philadelphia. But he will return to conduct the final concerts, according to reports.

Form Chamber Orchestra

A new ensemble, the San Francisco Chamber Symphony Orchestra, organized by Gastone Usigli, will make its debut on July 19. The members work on a cooperative basis, without salary or guarantee. Mr. Usigli aims to give employment to musicians who are out of work, to feature resident soloists and to produce contemporary American compositions.

MARJORIE M. FISHER

Howard Taylor Takes Over Columbia Concerts Recital Department

In a reallocation of activities, Howard L. Taylor, vice-president of Columbia Concerts Corporation, has added the New York recital department of the organization to his other work. Mr. Taylor is also in charge of radio bookings and promotion, and has general supervision of artists under Divisions Concert Management Arthur Judson, Inc., and Wolfsohn Musical Bureau, Inc., of Columbia Concerts Corporation.

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

Isn't it time that the Nationalist newspapers in Germany stopped their silly, hostile propaganda against foreigners? This does Germany no good, especially at this time, when things are tense enough politically, as well as economically, everywhere.

I have seen effusions in two National Socialist papers of Cologne, which have attacked the intendant of their opera for engaging the daughter of an American Consul General to appear there. I understand that the lady has talent. But that is not the point under discussion. What these papers treat of is not whether the lady is worthy, but simply that she is a foreigner and hence not to be tolerated. With that capacity for making mistakes which attacking paragraphers always exhibit, one of the writers states that this must cease, especially engaging Americans, as "Herr Hoover has ruled in America that no foreign actor can be engaged in the United States." How absurd! And the pity of it is that the readers of the *Kölner Sonntag* believe it to be so.

They believe it, despite the fact that they know that we annually engage German singers for our opera, very few of whom give us any pleasure vocally. Annually we suffer pain, listening to German tenors who do not know how to sing and who are paid large fees for spoiling ninety per cent of the Wagner performances of the season. The best Wagner tenor who comes to us is, of course, not a German but a Dane—Melchior.

Suppose when a change of management comes at the Metropolitan, or whatever our leading opera is in the next few years, the general manager decides to engage American singers for the German roles, not Germans. Will this be considered retaliation? If so, we will not be to blame.

Our singers have, to be sure, learned much, training in opera in Germany. But they have paid their way, not by paying for appearances, as is common practice in Italy and France, but by singing at salaries so low that their own American dollars, sent them by family or friends at home, have been necessary to enable them to live. Germany has given us much in the way of great music, but we owe nothing for what our artists have learned there. For their actual instruction from individual German teachers they have paid excellent fees, for their experience they have worked at modest salaries, often

under disagreeable circumstances. For, since the war, they have ever been made to feel that they are foreigners and since the Nationalist agitation they have suffered slurs and indignities, which only their steadfast desire to succeed in their careers has enabled them to endure.

With this anti-American attack in Cologne comes the news that the distinguished composer, Franz Schreker, has had to hand in his resignation as director of the Berlin Musik Hochschule. The Beckmessers are jealous of him and have used the Nationalist situation to oust him. He has failed neither as composer nor director. The reasons are political, and racial.

Kubelik, at one time the most popular violinist in the world, has lost his fortune and is selling his violins. I have a clipping of a Vienna newspaper, and there I read that Kubelik is anxious to dispose of his Stradivarius, which he values at \$125,000, and also of his other violin, valued at \$50,000. It is said that these two instruments are all that he has on which he can realize.

Personally I think the valuations high. I hope Kubelik can sell his violins, but if he insists on this figure for his Strad, he may have difficulty in getting it as the present violin market is low.

I am sorry to hear of his distress. Everyone who knows him says he is a charming man.

I wonder if I told you that your good friend Frederick R. Huber carried through the Metropolitan Opera season in Baltimore again this year without a deficit? If I didn't, I want to right now and offer my compliments to Huber for this splendid achievement. He knows how to do it, which he has demonstrated over the years very conclusively. And he capped it with making the Metropolitan Opera season in his city a success, without a loss, even in the face of conditions which were in no one's favor who undertook an expensive enterprise this spring.

Did you see that editorial by Philip Hale in a recent issue of the Boston *Herald* called "Costly Magnetism," on the high prices paid conductors of our symphony orchestras?

The incident, which he took as his point of departure, was a statement of Stokowski's, made after his appearance with a band on a public square in Philadelphia. It read: "I have a task to perform and that task is to lead people into the paths of greatness in music, to inspiration and to beauty. If they cannot see their way it is my duty to lead them through the darkness into the light."

Mr. Hale thinks that there are various ways that the unique person might lighten this darkness. After naming several very picturesque ones that the Maestrissimo of the City of Seven Sundays might adopt, he goes on: "A less spectacular way of giving the people who are hungering and thirsting for music and of giving light to those who are now sitting in darkness, would be for him to conduct the Philadelphia Orchestra for a smaller sum than he is now receiving, and as the orchestra is well endowed, to allow the famished public to hear the concerts without paying for their sustenance."

There will be those who will object and say that this is not a subject for music critics, that their province is another one. But I am inclined to believe that a man of Hale's age—he is well

past seventy now, you know—who has heard all the really great ones, in taking up this subject does so because he wishes to point a moral, not intrude on anyone's territory.

That moral is that our symphony orchestras have for years been paying foreign conductors salaries which "they would not receive in any European city. Unfortunately the conductors are in the eyes of many more important than the music to be conducted." I do not think Hale objects in any way to paying a conductor a salary of twenty, twenty-five or thirty thousand a year, but I am sure he is against paying conductors twice and more than twice that amount for half or part of a season. Such figures are being paid, and he holds that they are the real reasons for the big deficits.

To the argument offered by some that unless spectacular, expensive conductors are engaged, there would be smaller audiences, Hale says in reply: "In spite of the 'magnetic' conductors, or rather as a consequence of their commanding and expensive presence, deficits grow." He advances the suggestion that the officers of our great orchestras come together and agree on a reasonable salary for their conductors. He has not much confidence in the conductors' accepting however, for he concludes: "Would they be willing to accept what they would have been obliged to take, if they had not come to Tom Tiddler's ground where gold and silver is to be picked up for the stooping?"

Cable reports tell of Schipa's big success in concert at the Berlin Staatsoper last month. I am not surprised, for he is an artist among artists and knows how to sing a concert as well as he does opera. The Berlin newspapers carried headlines about his success, I'm told. Delighted, I say, and I know many will rejoice with me.

Right at this time, when many of our symphony orchestras are fighting for their existence, comes the news that Richmond, Virginia is to have a symphony orchestra. Already one hundred prominent citizens have subscribed a sum of money to inaugurate such an organization and a drive will be undertaken this summer to raise the necessary funds to insure a season of concerts.

The conductor is to be Wheeler Beckett, an American from California who has been living in Richmond this winter. Mr. Beckett has conducted with success abroad, where he won the approval of critics in foreign music centres. I am happy that so American a city as Richmond is going to give an American the opportunity of being conductor of its symphony orchestra. That's a step forward!

I see that Fortune Gallo is again active—or perhaps I should say is still active, since if he is not doing one thing he is pretty certain to be engaged in another. In this case I said "again" because the latest Gallo news is that the San Carlo Opera Company is to be reassembled and taken on the road next season. There will be a New York season, Gallo says, opening in September, and Boston sends word that the San Carlo singers will occupy the Opera House there for two weeks, possibly three.

Once I introduced an ambitious student to Gallo, saying, "Perhaps you will be giving this chap an engagement some day." Gallo greeted the young man cordially, then, turning to me, said, "You know they all come to me sooner or later."

With Pen and Pencil



Miguel Covarrubias, Mexican Artist, "Guests" in MUSICAL AMERICA by Courtesy of "The New Yorker" with His Drawing of the Oh, So Petite Soprano, Lily Pons

There was a good deal of truth in that remark, and it's easy to understand Gallo's hint that some of the Chicago Opera singers will be found in the reassembled San Carlo ranks.

Our daily routine, so far as locomotion and transportation is concerned, becomes more and more complicated—that is, compared to the days when Caruso strolled leisurely from the Knickerbocker Hotel to the Metropolitan to attend a rehearsal . . . the magnificent distance of two and one-half blocks.

As an illustration of the strenuousness of our so-called modern advantages, the new German bass-baritone Ludwig Hofmann, who comes here next winter to the Metropolitan, was interviewed at his London hotel after his first Covent Garden appearance, which created great enthusiasm.

It was suggested by the interviewer that now, the initial struggles being over, Hofmann's career and life would be easy. The idea amused Hofmann.

"Easy, you say?" he roared. "Listen to this: I arrived via Hook of Holland last Thursday, spent all day rehearsing at Covent Garden, flew back to Berlin on Friday for a rehearsal at the opera on Saturday and the performance on Sunday night. Then I flew back to London on Monday with this young person here, (here he put his arm round his young wife), and on Tuesday night I sang in 'Rheingold.' From now until the end of the Covent Garden season I shall be singing and rehearsing continually. Even so I hope to find time for some sport."

This may give our neighbors in Chicago an idea. Why not have opera performances in New York and Chicago on alternate days by transporting the company in a fleet of M. O. H. aeroplanes, which might even spend weekends in San Francisco to help Merola out—and be back on Broadway bright and early on Monday morning for rehearsals. A word to the wise, whispers your

Mephisto

A Festival Summary of Opera in Cologne

Summer Performances Give Cross-Section View of Winter Productions—Much Interest Attached to Modern Designs of Hans Strohbach, Who Uses Lantern Slides in Place of Usual Properties

COLOGNE.—Disregarding economic restrictions, internal directorial conflicts, militant "Buy German" campaigns on the part of the local press, and other disturbances besetting the pathway of the Cologne Opera, the administration kept its weather eye on the annual Whitsundate clientele from overseas, and put through the regular spring opera festival from May 14 to 28 in traditional form.

This is the first of the important summer music festivals in Germany, and usually takes the form of a cross-section view of the outstanding performances of the winter, so that it is primarily of interest to the tourist or non-resident bent on gaining a composite picture of the season's opera production at this music centre.

After frequent changes in the original schedule of events, the program finally resolved itself into Wagner's "Tannhäuser" and "Ring" Cycle under the direction of Eugen Szenkar, the Intendant; Strauss's "Der Rosenkavalier";

Hans Strohbach's new productions of Verdi's "Simone Boccanegra" and "Aida"; "Le-Tai-Pe" by Clemens von Franckenstein, director general of the Bavarian State Theatres, which was conducted by Mainhard von Zallinger, a member of the faculty of the Salzburg Mozarteum; and an elaborate revival of Goldmark's "Die Königin von Saba."

Austerity of Color

Major interest was unquestionably attached to Hans Strohbach, the gifted young stage manager and designer whose ability has attracted so much attention to Cologne since his association with this opera house. Unlike the strictly traditional methods manifested by Prof. Max Hofmüller in the Wagnerian and Strauss productions, Strohbach is definitely modern in his approach. He favors austerity of color and line, and dispenses with the customary painted scenery and other stage properties by projecting his backgrounds on to a semi-circular horizon by means of lantern slides.

He thus follows in the wake of Walter Brügmann of Leipzig and Caspar Neher of Berlin, who have both done notable things in this direction. Neher's greatest achievement with this medium was his production of "Macbeth" at the Civic Opera in Berlin last winter, while Brügmann has also recently attracted much comment through his clever use of it in the Leipzig production of Jaroslav Kricka's new opera, "Spuk um Schloss."

Strohbach has an unusual amount of originality in the manipulation of effects, and in these two particular Verdi works he was able to impart the impression of vastness without crowding and yet steered clear of any hint of spectacle and extravaganza. Unfortunately for Cologne, he is transferring his activities next season to the Darmstadt Opera where he has already produced Rossini's "The Italian in Algiers." From this progressive centre he



Seen at the Cologne Opera in Goldmark's "Die Königin von Saba." Henny Neumann Knapp as the Sulamith and Ludwig Weber in the Role of the High Priest

will probably return again to Berlin which now seems to be using Darmstadt for its source of supply for modern theatrical talent.

Americans Are Heard

Musically, the performances were little more than provincial in standard, although hitherto Cologne has ranked considerably higher than this general characterization. With the fate of the opera and the municipal orchestra hanging in the balance for so many months, this result was perhaps inevitable.

The leading singers of the ensemble were Gotthelf Pistor, the heroic tenor of Bayreuth fame who is going to Berlin next season, Henny Trundt, Ludwig Weber, Emil Treskow, and the two American artists, Elsa Foerster and Margaret Halstead.

G. DE C.

Response Is General

At the same time a call was issued to the soloists of Milwaukee to assist in the enterprise, and many young singers, including winners of Atwater Kent and other radio prizes, were among the entrants. The result was that the project received fine sponsorship, and a broad basis of musical interest was laid.

All solo and chorus parts were taken by Milwaukee singers. This is the plan of the sponsors, who want to develop interest among Milwaukee vocalists.

Rose Marie Krainik as the Maid Marian revealed a high and well-placed soprano. She is also gifted with genuine stage presence. Not less attractive was Kathleen Sauerwald as Alan-a-Dale. Her alto voice was heard to advantage, and created a strong appeal in the perennial "O Promise Me." Miss Sauerwald manifested many signs of ability.

Leroy Bartholemew was a notably good Robin Hood, with an excellent voice and a good sense of the theatre. John Frost was a satisfactorily pompous Sheriff and James Barr had a real stock of humor as Sir Guy. Howell G. Powell was an effective Friar Tuck. Angela Huenink was most suitable as Angela. Carl Dettman appeared as Little John and Alma Steuber was well cast as Dame Durden.

Chorus Is Admirable

Admirable work was done by the chorus, and it was evident that no pains had been spared in preparing the work. The orchestra was fairly adequate for the demands made upon it. Special mention should be made of the intelligent conductorship of Phillip A. Laffey, who came from Oshkosh. Unity and cohesion of all forces were nicely achieved under his direction.

It is hoped that "Robin Hood" is merely a prelude to larger things in the operatic field for Milwaukee. The precise development of the idea will remain for future consideration.

C. O. SKINROOD

MILWAUKEE OPENS LIGHT OPERA SERIES

"Robin Hood" Is Program of Initial Venture in New Field

MILWAUKEE, July 10.—This city has made its first venture into the production of light opera with decided success. De Koven's "Robin Hood" was the vehicle selected for the tryout and two performances were given in the Davidson Theatre. The attendance was large, despite the late June season and the audience expressed unbounded enthusiasm.

A number of public spirited, music-loving Milwaukeeans have been laboring for some time to make light opera a going enterprise. Among these are Lorna Hooper Warfield, Alice Moe, Charles Berenger and Eva Morgan. With the opening of a large, new downtown Y. W. C. A. building it was decided that the new structure should be a centre for music development.

The International House Y. W. C. A. Opera Chorus was organized under the sponsorship of leading musical interests of the city in which clubs, orchestral and other groups assisted. With the first call for recruits nearly 100 vocalists of all nationalities responded. Tryouts were held and a high grade chorus of sixty or more voices chosen.

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COOPERATIVE PLAN OF OPERA LAUNCHED

Cosmopolitan Association Holds Inaugural Event Under Rabinoff

Enthusiasm was plentiful at the inauguration concert of the Cosmopolitan Opera Association of New York, given in Madison Square Garden under the direction of Max Rabinoff on June 24.

The evening began with Godowsky's contrapuntal paraphrase of Weber's "Invitation to the Dance" for three pianos, played with much verve by Clarence Adler, Vera Kaplaun-Aronson and Marie Sherratt Coolidge. The two last-named were also down on the program for two-piano numbers. Twenty-four violinists, appearing by arrangement with the Musicians Emergency Aid, played Bach's Double Concerto for violin with Emanuel Bay at the piano, the ensemble being excellent.

Vocally, the program contained solos by Alice Mock and Mario Chamlee, and concerted numbers by the Hall Johnson Negro Choir. Miss Mock chose "Ah, Fors è Lui" from "La Traviata," which she sang with fluent tone and in musicianly style. Mr. Chamlee's resonant voice rang out certainly in a stirring interpretation of a Neapolitan song. Alberto Sciaretti accompanied. Spir-

ituals sung by the Hall Johnson singers were varied in character and elicited prolonged applause.

Outline of Project

Speakers who endorsed Mr. Rabinoff's project were Dr. Frederick B. Robinson, president of the College of the City of New York, and De Wolf Hopper.

The aim of the enterprise is to produce opera on a cooperative plan and at popular prices. Temporary housing arrangements at Stony Point-on-the-Hudson are assured by the Government; and the schedule mentions the middle of October as the period in which the preparations for performances will be completed. It is intended to give operas of various schools in the original languages, as well as in English translations, and to bring out American works. Emphasis is also placed on the value to American artists of such an undertaking.

L. A.

Ernst Bacon Wins Pulitzer Prize

Ernst Bacon of San Francisco has won the Pulitzer annual traveling scholarship in music. The value is \$1,800. The jury was composed of faculty members of the department of music, Columbia University, and of the Institute of Musical Art.

A CLOUDED VIEW OF THE MASTER, SIBELIUS

Estimate of Outstanding Symphonist Is Provocative of Keen Discussion—Biographer Confuses Issue by Odd Comparisons

By A. WALTER KRAMER

 REJOICED last Spring when I learned that a book on Sibelius had appeared in England. For more than a little while I had felt that such a book was necessary. Necessary, too, in more than one way; for, despite the enthusiasm for his music which obtains in the circles of our intelligentsia, I have long known the general musical public's dreadful ignorance of his best music.

And then I suffered a shock. The author of the Sibelius book was Cecil Gray, that literary music critic who some seven years ago wrote his amazing book "A Survey of Contemporary Music," which I gave a sound drubbing when I reviewed it for the London *Sackbut* in March, 1925. Mr. Gray in that book devoted a whole chapter to Bernard van Dieren and only a line to Malipiero, Casella and Pizzetti, to say nothing of complete silence on the subject of American music.

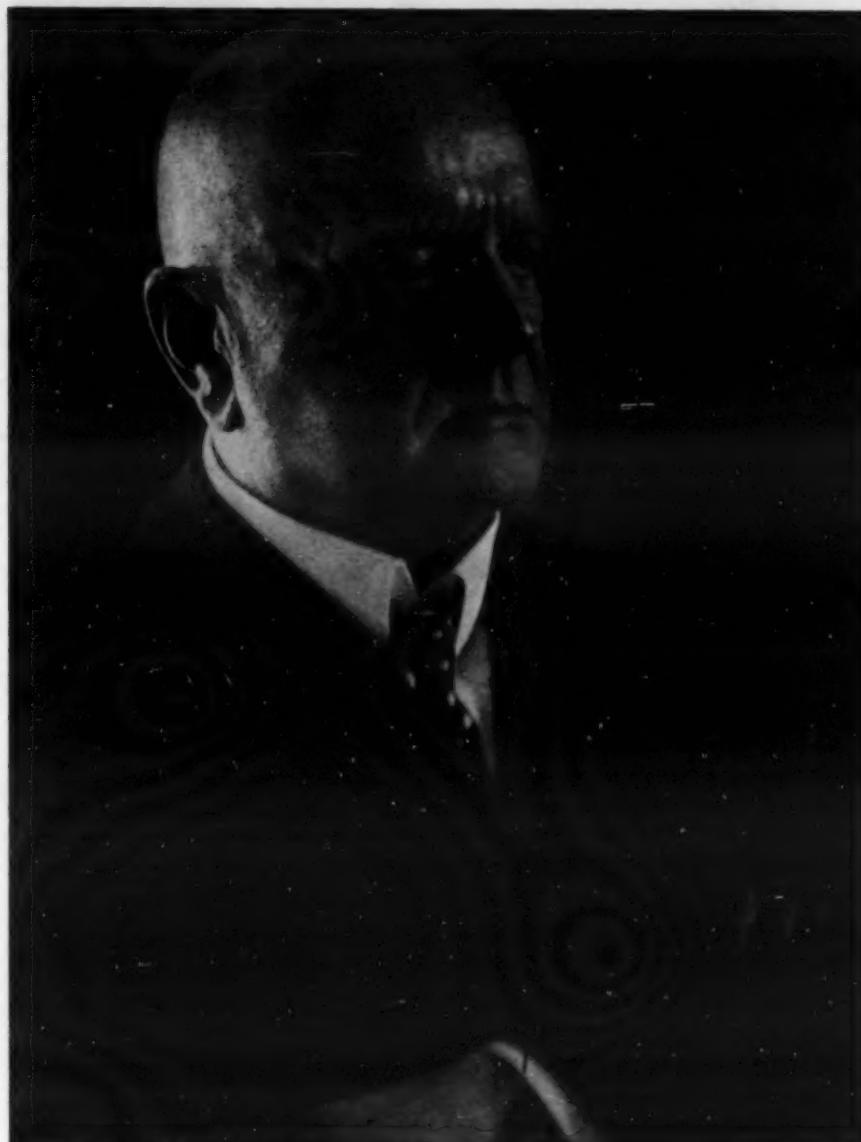
But I formed no opinion of his "Sibelius" (issued by the Oxford University Press in a very attractive little volume) until I had read it, and, mind you, read it very carefully. Now, however, I have read it and I am quite certain that it is one of the most disturbing books of its kind on record. Mr. Gray proceeds with the plan of discussing Sibelius in three parts, first, one called "Preliminaries," which treats of the man and his background, a second that discusses his orchestral works and miscellaneous compositions, and a final part devoted to conclusions.

He has not gone very far in his foreword before he informs us in an Olympian manner that his reason for admiring Sibelius so much is that the great composer is the only composer of our day who, after arousing his interest and enthusiasm, has managed to retain it. "One after another they (the other composers of our day) gradually ceased in the last resort to satisfy and hold me, while all the time the figure of Sibelius gradually and imperceptibly grew in stature and significance until now he overshadows them all." In another sentence he assures us, and Sibelius, of course, as well, that the master is "not only the greatest composer of his generation, but one of the major figures in the entire history of music."

A Towering Figure

Some of my readers will, in all likelihood, at this point ask why I, who am second to none in my admiration of Sibelius, should quote these opinions as unusual or take any exception to them. I would but reply that it is hardly the duty of a critical biographer to issue proclamations. To my mind Sibelius is not only a towering figure among present day composers, but in many ways the greatest of them. That he is "one of the major figures in the entire history of music" I cannot bring myself to subscribe to; we are too close to him to know.

I am grateful to Mr. Gray for explaining to the uninitiate among music



Lendvai-Dirksen, Berlin-Charlottenburg
The Great Finnish Composer, Jean Sibelius. His Most Recent Photograph, Sent by Him to "MUSICAL AMERICA," Bearing His Autograph and Published Here for the First Time

lovers that Sibelius's music is not based on the folk melodies of his land. However, he assures us of that in one sentence, only to contradict himself in the next by telling us that he has arranged some Finnish melodies for the piano, "a very different thing from using them as material for his own works." He adds that the fact that these are published without opus numbers suggests that Sibelius "does not regard them as his own work." In the first place, the artistic arrangement by a composer for any instrument of folk melodies amounts to actual composing and the publication without opus numbers indicates nothing, except that the composer has, for one reason or another, sent them out into the world without the opus number tag, an arbitrary method, about which ninety-nine out of a hundred composers are inconsistent. Were Mr. Gray's remark about the publication without opus numbers valid, we would be led to believe that many Sibelius choral pieces for male and mixed voices, piano pieces and songs, also issued without opus tags, are not "his own works."

Some of the biographical account is splendidly set forth, and there is very valuable material in the section devoted to descriptions of the various compositions for chorus and orchestra, such things as his "Pohjola's Daughter," "The Origin of Fire," etc., material, however, more valuable for the pro-

gram annotator than for the reader of a critical review of a great musician.

"Two Kinds of Composers"

Hardly a page on which there does not appear something of Mr. Gray's over-assurance. He tells us, for example, that there are two kinds of composers, those who develop in their style and idiom as they get older and those who do not. Thank you, Mr. Gray! Now listen: "Brahms, who seems hardly to have altered in manner or developed mentally from his twenty-fifth year or so onwards, is a good instance of the latter." I pause. . .

After one has read that sort of warped view, one's confidence in the author has vanished: it has probably gone off to spend the summer with Alice—in Wonderland. But, as the symphonies of Sibelius are his greatest works, one is eager to learn from our high priest and so one reads on. And here one suffers from a totally false evaluation of these masterpieces, these noble and grand symphonic outpourings of our time, music so important as to be misunderstood even by musicians of fine training, music that speaks its own language, that makes no concessions to popular taste.

Mr. Gray is anxious to convert us to the opinion that these are not only the greatest symphonies since Beethoven, but that they surpass Beethoven; that Brahms's four symphonies are inferior to those of Sibelius, and other equally

unsupported contentions. I cannot be specific here and contradict him item for item. Mr. Gray, to his own satisfaction, and I fear only to his own, endeavors to prove all this by telling us what is a symphony, what is not a symphony and why. He holds that the German composers, such as Brahms and Schumann, were song composers, that their utterance was song-like and that the song is diametrically opposed in spirit to the feeling of symphonic music. That the cyclic treatment of a theme, reiterated in several movements, as in the Franck Symphony, is not symphonic, that the use of an English horn in a symphony is anti-symphonic. I quote: "the composer who feels the need for this instrument in a symphony has probably an unsymphonic mind, the reason being that the nature of the 'cor anglais' is in essence antagonistic to symphonic style, of which the fundamental principle resides in the strict subordination of instrumental personalities to the ensemble."

Comparisons

Mr. Gray belongs to that large army of literary gentlemen who would persuade us that a thing is good for reasons other than *per se*. Whereas he might have told us that Sibelius's symphonies are the outstanding symphonies of our day because they are, he prefers to praise them because they are symphonic according to his own limited and very provincial definition of a symphony. He objects to "the luscious, the sensuous, the impressionistic" as foreign to the nature of the symphony, claiming that symphonic themes should be short-winded and that the "long-winded Teutonic thematic material of the German symphonists of the nineteenth century prevents them from attaining to the monumentality and concentration of form" of Sibelius. Brahms to Mr. Gray is incapable of writing anything but an *andante con moto*. Mr. Gray says that Brahms "is incapable of writing a true allegro, or an adagio movement—above all a scherzo." How about the slow movements of all the four Brahms symphonies? the Scherzo of the Fourth? the Allegro of the First? Oh, Mr. Beckmesser!

The ever-increasing interest in Sibelius in this country is a sign of the intelligence of our best music lovers. Our conductors have been slow to give us enough Sibelius; some of them do not understand his music, others are too much inclined to play showy music in the latest, fleeting manner, music that arouses passing discussion and is then consigned to the land of forgotten things. But I doubt whether a book, such as that of Mr. Sixtus Beckmesser, will either aid or harm. It, too, will be forgotten, except for its data about the individual works, that data which gives information and not opinion. The information is valuable. So is the complete list of Sibelius's compositions at the end of the book.

There is still need for a critical biography of Sibelius, a book that shall evaluate what he has done and concern itself not with telling music lovers what is symphonic but coordinate the achievement of the Finnish master with the music that preceded him and the music of his day. Mr. Gray has certainly not written that book. He has had a literary adventure—in Finland; he has, in truth, written a companion piece to his inexplicable book "A Survey of Contemporary Music."

Paris Concerts Glow With Late Seasonal Activity

"Sinfonia Technica" by Hungarian Zador Is Effective Orchestral Novelty—Mengelberg Conducts Concertgebouw—Opéra-Comique Closes—Famous Soloists Heard in Recitals—Trio Programs Given by Thibaud, Cortot and Casals

By GILBERT CHASE

PARIS.—Unlike cities in which the approach of summer brings a gradual decline and wane of musical activity, the musical life of Paris is characterized by an intensified activity during May and June, the last months of the season, when events calculated to make a particular appeal to the large international floating population play a prominent part. Thus the concert season is wont to end in a blaze of glory, while the opera houses, on the other hand, continue to drag out their precarious and costly existence without respite during the entire year.

This summer there is an exception to the rule, for the Opéra-Comique, France's second lyric theatre, is closed for repairs until Sept. 15. The Opéra is also undergoing repairs, the famous façade being disfigured by unsightly scaffolding, but the work is not of a nature to require the cessation of artistic activities at this institution.

Following close upon the heels of the Berlin Philharmonic, the Amsterdam Concertgebouw Orchestra under Willem Mengelberg made its appearance in two concerts at the Opéra, both of which were well attended, although the house was not sold out as in the case of the Berlin orchestra's concerts. No doubt deeming it prudent to rely exclusively upon tried and trusty warhorses rather than to ride any of his pet hobbies (*e.g.*, the symphonies of Mahler), Mengelberg chose programs in which the furthest departure from the strictly orthodox was Richard Strauss's "Ein Heldenleben," which French audiences have been slower to accept than in the



Beethoven Trios Constituted the Programs of an Outstanding Series of Concerts Given in Paris by Alfred Cortot, Pianist; Jacques Thibaud, Violinist, and Pablo Casals, Cellist

case of other symphonic poems by this composer.

In addition to the Strauss opus, the first program comprised Bach's Suite in B Minor and César Franck's "Variations Symphoniques" for piano and orchestra, with Marguerite Long as soloist. The second concert was a Beethoven Festival, comprising the "Egmont" Overture, and the First and Third symphonies.

A Study of Mechanism

For an orchestral novelty we must turn to the concert given in the Salle Pleyel by the young Russian conductor, Ivan Bounikoff, at the head of the Lamoreux Orchestra. This enterprising leader, whose periodical visits generally bring forth something of interest, revealed on this occasion a "Sinfonia technica" by the Hungarian, Eugene Zador, a work which derives its inspiration from the various aspects of modern industrial civilization, as further indicated in the titles of its four movements: (a) "The Bridge," (b) "The Telegraph Wires," (c) "The Turbine," (d) "The Factory."

Zador does not assail our ears with harsh and disagreeable sounds produced by mechanical devices and appliances, for the sake of obtaining a realistic effect, as other composers have done under similar circumstances. He knows how to manipulate his orchestra as a musical body, and the music reveals the soul of a poet in the midst of a mechanistic world, in spite of some more or less purely dynamic devices which remind one of the existence of a piece called "Pacific 231." Snatches of popular song are aptly employed in the last movement to give a lyrical tinge to the utilitarian motive. The work stands as an interesting venture into a field whose possibilities have yet to be fully exploited.

In the realm of chamber music, outstanding events were performances of the trios of Beethoven by Alfred Cortot, Jacques Thibaud and Pablo Casals in a series of three concerts at the Salle Pleyel. The fine distribution of sonorities, the perfect balance and unity of the ensemble, as well as the

excellent tonal quality of the individual instruments, contributed to an effect of surpassing beauty, which was warmly appreciated by large audiences.

Solo Recitals

Among the pianists heard were Vladimir Horowitz, who gave a superb performance of Brahms's Second Concerto with the Paris Symphony under Pierre Monteux; Walter Rummel, Alexandre Uninsky and Aline Van Barrentzen. In the way of new talent, mention should be made of the young composer and pianist, Joaquin Nin-Culmell, whose recital at the Salle Chopin brought the first hearing of his Sonatina for piano, which found much favor with the public.

The violinists were represented by Jascha Heifetz, Yehudi Menuhin and Fritz Kreisler, the first playing at the Opéra, the last two at the Salle Pleyel. Cleora Wood, American soprano, who sang in "La Bohème" at the Opéra-Comique, gave a successful recital at the Salle Gaveau, her program consisting of German lieder and songs by Debussy. Miss Wood was accompanied by Richard Hageman.

Dancers included Teresina, and the Sakharoffs, Clotilde and Alexandre, all of whom appeared in the Théâtre des Champs-Elysées. Andrés Segovia gave a guitar recital before an enthusiastic audience at the Salle Gaveau. The Don Cossack Russian Male Chorus under Serge Jaroff sang with its usual success at the Salle Pleyel.

Adolf Schmid Holds Classes at Juilliard Summer School

With the opening on July 5 of the Juilliard Summer School, Adolf Schmid began his classes in orchestration and conducting. Mr. Schmid is widely known both as a conductor of long experience and as a master orchestrator and composer. He has been connected for many years with the editorial department of G. Schirmer, Inc., and is at present associated with the National Broadcasting Company. His activity there continues during his time as a member of the faculty at the Juilliard Summer School.

BOSTON CONVENTION HELD BY ORGANISTS

American Guild Spends Five Days in Interesting Events

BOSTON, July 10.—The success of the eleventh general convention of the American Guild of Organists, held from June 20 to 25, was largely due to the efficiency of Raymond C. Robinson, dean of the New England Chapter, and his committee, the hosts. Headquarters were in the Hotel Statler, with registration in charge of Edith Lang.

Jordan Hall was the scene of the opening concert, which brought the appearance of the New England Conservatory Orchestra under Dr. Wallace Goodrich, and the following organ soloists: Palmer Christian, University School of Music, Ann Arbor; H. Frank Bozian, Yale University School of Music; Harold Gleason, Eastman School of Music; and Albert Snow, Emmanuel Church, Boston, and Boston Symphony. Music by Franck-Goodrich, De Lamarter, Baumgartner, Sowerby, Chadwick and McKinley was performed.

An address of welcome by state and city officials the following day was answered by Frank L. Sealy, warden of the American Guild. "A Practical Review of Recent Church Music" was the title of a paper by Howard D. McKinney, Rutgers University, with discussion led by Gerald Foster Frazee of Wilmington, Mass. Daisy A. Swadkins presented the topic "Music for the Rank and File."

Papers heard on other occasions were: "Console Standardization," by Dr. William H. Barnes, Evanston, Ill., with discussion opened by Albert Snow, and "Conditions Affecting the Selection of Church Music," by Dr. Archibald T. Davison, Harvard University.

Church Programs

Recitals in different churches were given by Claudia Saunier, Philip Farriro, Marion Janet Clayton, Kenneth Moffat, Alexander McCurdy, Jr., Carl Weinrich, Robert Cato, Hugh Porter, Edith Lang, Marion Hutchinson and Ralph Kinder.

Taking part in the convention services and other events were the Choir of St. Paul's Cathedral under Arthur Phelps, choir men of the Church of the Advent led by Frederick Johnson, choirs under the leadership of Dean Robinson and William Lester Bates, Francis Snow, Carl Pfatteicher, Alice Shepherd, Myrtle Robinson and Daisy A. Swadkins.

Dr. John P. Marshall, Boston University College of Music, was toastmaster at the banquet. Speakers were Dr. T. Tertius Noble, New York, and Mr. Sealy. A bus trip to inspect organs in Hartford was made at the invitation of the Austin Organ Company and the Aeolian-Skinner Company. Richard G. Appel, of the Public Library, arranged an exhibition of rare scores, autographs and books.

W. J. PARKER

Concerts Announced for Chicago

CHICAGO, July 10.—Five Monday night subscription concerts will be given next season in Orchestra Hall under the management of Grace Denton. The schedule is as follows: Lucrezia Bori, Oct. 17; Tito Schipa, Oct. 31; Feodor Chaliapin, Nov. 28; Jascha Heifetz, Dec. 19, and Sigrid Onegin, Feb. 13.

A. G.

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Vienna Welcomes International Music Festival

City Enters Spirit of Fete for Contemporary Music—Four Official Concerts and Extra - Festival Events Hold Much Interest—Operas Cooperate—Memorial Concerts Held—1933 Meeting for Amsterdam

By DR. PAUL STEFAN

VIENNA, July 1.—The International Society for Contemporary Music had never held its festival in Vienna until this year, although this is the city from which the organization stems. The reason is that Vienna, cramped by tradition, is bound by a critical attitude which assumes all music from Schönberg on to be in a state of decay. One must admit, however, that once the decision was made to hold the festival here, state and city cooperated magnificently. Meetings were under the presidency of Prof. E. J. Dent of Cambridge, Eng., and all those taking part contributed their services free of charge in order to reduce expenses.

Amsterdam will be the scene of the 1933 festival, with a jury composed of Roger Sessions, America; Max Butting, Germany; G. Francesco Malipiero, Italy; Willem Pipjer, Holland, and Vaclav Talich, Czechoslovakia.

The four official concerts were under the leadership of Ansermet, Jeremias, Desormière, Jalowetz, Fitelberg and von Webern. The soloists were Walter Frey, Else C. Kraus, Jakob Gimpel, Stefan Frenkel, St. Novak, Leon Goossens, Hilda Kux, Adele Kern, Enid Szanto, Hanna Schwarz and Cenxita Badia d'Agusti.

Operas Cooperate

The Burgtheater cooperated as well as the Opera. Goethe's "Der Triumph der Empfindsamkeit" for which Ernst Krenek has written attractive stage music, was given under Robert Heger's direction. The opera produced three modern works, Julius Bittner's "Musikant," Alban Berg's "Wozzeck," and Egon Wellesz's "Bacchantinnen." Bittner's work is not startlingly modern, it was written in 1910, but this was its first performance. It was also produced as a tribute to its composer, who is president of the Austrian section of the Society and who is seriously ill.

Berg produced his aria, "Der Wein," with the difficult passages perfectly sung by Ruzena Herlinger; and Anton von Webern conducted Mahler's Second Symphony, which was followed by several Schönberg works in which the *Arbeitersänger* participated.

A similar program was given as a memorial to the late Emil Hertzka, a champion of new music. Berg delivered the commemorative address on behalf of the younger composers. Chamber works by Bruckner and Schönberg, and songs by Mahler were given.

In the Church of Maria am Gestade a sacred program was presented to show that modern music has influenced the music of the Catholic Church. The Vienna Sängerknaben were the performers. The compositions most admired were those of Josef Lechthaler and Otto Jochum, the conductor.

A program of compositions consid-

ered representative (but not part of the official list) was heard through the courtesy of the French Ambassador, Count Clauzel, in the French Embassy. This concert included three compositions for violin and piano by Frederick Jacobi, played by Dea Gombrich, violinist, and Irene Jacobi, pianist, with great success; songs by Milhaud, Honnegger, Miaskowsky and Rudi Stephan, finely sung by Jela von Braun-Fernwald; Poulenc's Duet for clarinet and bassoon, and a chorus by Daniel Ruyzman.

Attractive Works

Orchestral works I liked best were "Innominata" by the youthful Swiss composer Conrad Beck, and the quarter-tone overture by the young Czech, Ponc. The Russian Lopatnikoff's piano concerto had a certain logic; violin works by Karl Hába and Jerry Fitelberg were brilliant modern pieces which

one was glad to know. A fine impression was made by the piano concerto by Schönberg's Berlin pupil, Norbert von Hannenheim. Charming, too, were the Catalonian songs on a folk basis by Robert Gerhart. A song cycle with chamber orchestra by Krenek was strong in its effect, and I would have given the prize to Malipiero's string quartet "Cantari alla Madrigalesca" and to Arthur Bliss's Quintet for oboe and strings.

Worthy of mention for small unaccompanied chorus were songs by Woytowicz, Rieti's Violin Piece for eleven instruments, eight amusing bagatelles by Jean Francaix for piano and strings (the composer is a Nadia Boulanger pupil) and a Nonet by Harsanyi, a very serious composition which was allied in spirit to the string trio by the Austrian, Leopold Spinner.

Homage to Haydn and Schubert

was rendered in concerts and journeys were made to Eisenstadt, where unfamiliar Haydn works were heard. These included a Partita for orchestra and two arias now published for the first time in a version by Paul A. Pisk. The Esterhazy castle was also visited, and music was made in the court of the house in which Schubert was born.

Seven hundred candidates entered the contests for voice and violin, judged by a jury with Clemens Krauss as chairman. Two public concerts were given, the violinist Karoly Szennassy, a phenomenal technician, winning half of the first prize in competition. The first prize for singing was not awarded. The second prize fell to Cloe Elmo, Italian soprano, and Edward Bender, Polish bass. The two French violinists, Roland Charmy and Ginette Neveu, the latter twelve, although not prize winners, should have splendid careers.

Additional Performances

Performances apart from the festival included a concert by Tito Schipa and a production of "Boccaccio" in Bodanzky's version with Maria Jeritza in a stellar role and Wilhelm von Wyndham as guest stage director. Mme. Jeritza also gave an open air concert before 10,000. An extra concert of the Philharmonic under Serge Koussevitzky was also offered to the festival public. Koussevitzky had not been in Vienna in twenty-five years, at which time he came as double-bass virtuoso.

CONVENTION IN EVERETT

Washington State Music Teachers Association Meets

EVERETT, WASH., July 10.—Holding its seventeenth annual convention under the presidency of Howard E. Pratt on June 16, 17 and 18, the Washington State Music Teachers Association dealt with a variety of subjects.

A Washington composers' program was given under the chairmanship of George F. McKay, the composers represented being Francis J. Pyle, Carl Paige Wood, Rosa Zimmerman and Mr. McKay. Francis J. Armstrong conducted the Seattle Orchestral Society, which appeared in association with Wanda Alexander, pianist. Artists heard in musical numbers included Mrs. Burton K. Keith, Avis Phillips, Charles Shaw and Ira Swartz.

Taking part in round table sessions were Carl E. Weiss, Stella F. Knobel, Jane Oliver, Esther Sundquist Bowers, Edward I. Rankin, Hal C. Tilley, Peter Meremblum, Helen Crowe Snelling, Pearl McDonald, Clara Moyer Hartle, Dr. Charles E. Keeler, Carl Pitzer and Lewis G. Hunter.

Among those who presided at different events were Clifford W. Kantner, Mrs. James Gaylord Bell, Thelma Marshall Kelley, George A. Stout and Mrs. Watson Corner.

Chamber Music Contest Announced

The Society for the Publication of American Music is receiving manuscripts of chamber music compositions by American composers for its fourteenth annual competition for publication. The closing date is Oct. 15. Compositions must be for ensemble groups; solos are not eligible. Manuscripts should not bear the composer's name but should be marked with a pseudonym. The secretary is Oscar Wagner, 130 Claremont Avenue, New York.

A Symbol of Homage to Debussy in Paris



Foreign Features
The Debussy Monument on the Boulevard Lannes, Dedicated With Impressive Ceremony

PARIS, July 1.—The honor in which Parisians hold the memory of Claude Debussy has found expression in the erection of a monument to him which was dedicated on June 17. The ceremony, attended by celebrated musicians and other prominent personages, was impressive. Placed on the Boulevard Lannes, near the Bois de Boulogne, the memorial is symbolic and

takes the form of a fountain pool. Modern in treatment, it is the work of the sculptors Jan and Joel Martel.

In the evening a festival performance was held in the Théâtre des Champs Elysées. Arturo Toscanini conducted Debussy's "La Mer," having come to Paris expressly for this purpose, and excerpts from "Pelléas et Mélisande" were sung by Mary Garden.

Carolyn Beebe Marries

MYSTIC, CONN., July 10.—Carolyn Beebe, pianist, and founder and president of the New York Chamber Music Society, and Dr. Howard Whitehouse of New York and Hartford, Conn., were married yesterday at the home of Miss Beebe's mother here. Dr. and Mrs. Whitehouse will spend the summer in Mystic on the return from their wedding journey and will make their home in New York in the fall. Mrs. Whitehouse will continue her musical activities.

Dance Festival Held in Westchester

WHITE PLAINS, N. Y., July 10.—The dance festival held under the direction of Ruth St. Denis in the Westchester County Centre in June brought the

appearance of more than 200 participants, representing twelve dancing schools of this district. The dancers ranged in age from very young children to mature performers.

Miss St. Denis appeared in "The Apotheosis of the Dance," and the Yonkers Symphonic Ensemble took part.

Metropolitan to Give Six Performances in Brooklyn

BROOKLYN, July 10.—Six performances of grand opera—four fewer than were given during the past season—by the Metropolitan Opera Company are scheduled next winter at the Brooklyn Academy of Music. The dates for the series are Dec. 6, 17 and 27, Jan. 17 and 31, and Feb. 21. F. D.

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Opera and the Changing Scene

THE curtailed season of our principal opera, now called the Metropolitan Opera Association, and the cancellation for next season of the Chicago Civic Opera, have made the future of this branch of musical activity a subject of discussion more vital than ever before.

More than a year ago, Dr. John Erskine said at a luncheon that he believed that opera as produced in this country, and he meant at the Metropolitan, had no future. He added, sardonically, that he did not think it had even a present. His candid utterance is now seen to have been truly prophetic.

Dr. Erskine, in a recent Sunday issue of the *New York Times*, wrote an article, replying to a statement, made some time before by Olin Downes in the same paper, to the effect that "the part of the funds which he (Augustus Juilliard) intended for the Metropolitan in a possible time of need has gone into bricks and mortar." The article then developed into a thorough and timely exposition of the whole matter of producing opera.

Naturally it was Dr. Erskine's duty as president of the Juilliard Foundation to controvert Mr. Downes's contention that the Juilliard Foundation has diverted for the erection of a school building any monies left by its founder for other purposes. His able article takes the posi-

tion that, even had the money been left to aid the Metropolitan in times of stress, the disposition of it would have rested with the trustees as to whether they believed the Metropolitan was producing opera in a manner which they as trustees considered in conformity with Mr. Juilliard's ideals. It is their right, of course, as his trustees, to decide whether or no. And it is Dr. Erskine's to speak for them. He says:

"The Metropolitan could do what we are doing if it wished, far better than we can do it, but the Metropolitan does not wish any such thing. And in all courtesy it should be said that we have no wish to do what the Metropolitan has been doing."

"There are at least two ways to present opera. You can make it an occasion to hear singing with orchestral accompaniment, or you can make it a theatrical performance in which the actors sing."

"The first method implies that the singers are very good indeed, since the singing is the whole thing. . . . This method of presenting opera reduces the theatrical elements to a minimum. There need be no dramatic director; the business manager and the conductors can get up the performances, which are in essence concerts."

"The other method assumes that opera is a theatrical show, and it aims at a total production, in which the conductor and the singers are important, but the stage director is equally so. . . . Great names are not essential, since the production comes first, not the star. The scenery need not be costly, but it must mean the same thing as the music and the acting; it must be a reinforcement, not a distraction."

"It is hard to think of an instance where the other opera houses of the world have sat at the Metropolitan's feet to learn anything about the art. In my memory we have never been within a mile of the operatic frontier, of the living art. We have not had an opera house but an operatic museum. I say that, not to condemn but to define. Museums are useful, if they are not too expensive, and if we don't mistake them for something else. I'm glad we have a place in New York where we can see how opera was given thirty years ago. I'm sorry I have to go to Europe to see how it is produced today."

We believe he has many with him in his demand for modern scenic investiture. The time has passed when that type of scenery, closely akin to colored picture postcards, satisfies the portion of the audience that knows anything about art. There are those who tell us, however, that Wagner with modern scenery is unsatisfactory. Why tell us? Why not let us decide for ourselves?

"Some day we shall have an American opera house in New York (Mr. Erskine continues). Its characteristic features, I hope, will be these (he mentions six, of which we shall quote three): 1. It will be so international in its outlook that it will include our country.

"2. The official language spoken in the house will be English. I am not so narrow as to insist that all operas should be sung in English, though I see no reason why the native tongue should not have the same precedence on the operatic stage in New York that it has in Berlin, Milan and Paris. But all the artists and other members of the force should speak English, as in Berlin they would all speak German. Unless they can talk with the public for whom they sing, they will remain out of touch with that public and alien to it.

"6. The programs and the productions will be planned by a committee composed half of musicians and half of experts in theatrical production and stagecraft."

Let us look forward. The opera is changing with the changing scene, in patronage, in repertoire, in duration of season. Let it not fail, too, to change in spirit, if it would achieve its best aims.

Personalities



Nikolai Sokoloff, Conductor of the Cleveland Orchestra, (Centre) Before the Cathedral of Palma de Majorca in Majorca with Abbé Juan M. Thomas, Founder of the Chopin Festival in the Island (Left) and Alexandre Tansman, Polish Composer-Pianist, Who Played in the Festival. The Conductor Recently Returned from His Trip to the Balearic Islands and Is Summering in Westport, Conn.

Dukas—At a recent election of officers of the Union Syndicale des Compositeurs, Paul Dukas was unanimously chosen as president, succeeding Vincent d'Indy.

Meisle—Having started her career under the auspices of the Philadelphia Matinee Musicale, Kathryn Meisle, a native of the Quaker City, was gratified recently by being made an honorary life member of the organization.

Baldwin—The entire library of organ works belonging to Samuel A. Baldwin was presented by him to the School of Sacred Music of Union Theological Seminary, on his retirement from active duties at the College of the City of New York.

Russell—Through the Belgian consul in New York, Dr. Alexander Russell, Frick professor of music at Princeton and concert director of Wanamaker's, was decorated with the order of Chevalier of the Crown, on behalf of the Belgian King.

Wagenaar—Between trips to New York to teach at the Juilliard Summer School, Bernard Wagenaar is spending his vacation at his summer home at Edgartown, Martha's Vineyard, putting the finishing touches on a new orchestral composition. Mr. Wagenaar was scheduled to conduct his "Divertimento" at the Lewisohn Stadium on July 8. The work is also to be heard at the Worcester Festival in October.

Carter—The honorary degree of Doctor of Music was recently conferred upon Ernest T. Carter by Princeton University. The citation by Augustus Trowbridge, dean of the Graduate School, was as follows: "Ernest Trow Carter, a graduate of Princeton in the class of 1888, musician deeply versed in theory and eminent as artist, teacher and composer. After graduate study in law he turned definitely to what had been his chosen recreation and has become his life's work. Two years of teaching and study in America were followed by four years of intensive study under great masters in Germany. While a student in Berlin he composed an orchestral suite which was performed in part under the direction of one of the world's foremost conductors. Its reception by musical critics foreshadowed the success which his later operatic compositions have achieved. A true, original, and highly gifted artist."

What They Read Twenty Years Ago

in MUSICAL AMERICA for July, 1912

Still With Us

(Headline) MARTINELLI FOR NEW YORK. Covent Garden Tenor One of Several New Singers for New York.

1912

A Rose by Any Other....

Preliminary promises to the contrary, there will be no Emmy Destinn in the Stuttgart premiere of Strauss's "Ariadne auf Naxos." The official prospectus names Frieda Hempel, Mizzi Je-ritza and the dancer Grete Wiesenthal known in New York from the Winter Garden.

1912

More So in 1932

Too much speed in piano music today, Scharwenka says. Concert artists are too anxious to catch the night express.

1912

In Years, or Mentally?

We have now to record the appearance on the artistic firmament of an orchestral conductor aged five who for several days past has been flourishing the baton in Florence.

1912

Rah! Rah! Opera in the Vernacular!

If those individuals who are anxious to have the Metropolitan artists sing all operas in English, would only come to Munich and hear "Carmen," "Rigoletto" and "Butterfly" delivered in German I think they would return to New York sadder but wiser.

1912

How Many Can We Show?

Of Mozart's best three operas, 465 performances were given in Germany during the season just finished.

1912



Twenty Years Ago This Quartet of Eminent Singers Had Just Returned from a Five Weeks' Tour of the West with the Theodore Thomas Orchestra. From the Left the Singers Are the Late Reed Miller, Tenor; Florence Hinkle, Soprano; Herbert Witherspoon, Bass, and Nevada Van der Veer, Contralto. In Private Life, Mme. Hinkle Is Mrs. Witherspoon, and Mme. Van der Veer Is Mrs. Miller

MUSIC WEEK CONTESTS DRAW FIFTEEN THOUSAND

Medals Presented at Ninth Annual Function in Carnegie Hall

Fifteen thousand young students enrolled this year in contests conducted by the New York Music Week Association, it was stated by Isabel Lowden, founder and director, at the ninth annual presentation of awards in Carnegie Hall on June 19. This was the largest enrollment with one exception, in the history of the organization.

The gold medal for the highest place in any class was awarded to David Johnson, Jr., New York, seventeen years old, whose rating in the junior violin class was 97½ per cent. Thelma Emile, pianist, seven years old, of Port Richmond, Staten Island, was the youngest contestant to receive a gold medal.

The following winners of gold medals and silver cups took part in a musical program:

The Sylvan Choral Society of Jamaica; Pearl Berman, violinist; Miriam Woronoff, pianist; Elsie Anna Schumann, contralto; Sylvia Hayden, soprano; David Johnson Jr., violinist; Mary Siegall, pianist; the Beethoven String Ensemble, and Anna Quartin, coloratura soprano.

Dr. John H. Finley addressed the audience. The master of ceremonies was Joseph P. Donnelly, assistant director of music in New York public schools, assisted by Frank Peer Beal, executive director of the Community Councils of New York.

Grace W. Towne to Be Eastern New York Chairman of Radio Contest

Grace W. Towne, of New York, chairman of Radio, National Federation of Music Clubs, will be chairman for Eastern New York of the 1932 National Radio Audition. This announcement is made by A. Atwater Kent, of Philadelphia, president of the Atwater Kent Foundation, which sponsors these radio singing contests.

Cash prizes of \$5,000 each will be awarded to the young man and the young woman rating highest in the national finals. A third \$5,000 will be divided among the other finalists.

LONG ISLAND GROUPS ASSEMBLE IN FESTIVAL

New York Federation of Clubs Sponsors Three Initial Concerts in Port Washington

PORT WASHINGTON, L. I., July 10.— Sponsored by the New York Federation of Music Clubs, the first Long Island Music Festival was held on June 10 and 11 in the Port Washington High School. Programs, in which 500 took part, were given on two evenings and one afternoon.

Taking part in the women's choral contest were the Bel Canto Club of Huntington, led by Frank Willgoose, first place; the Morning Choral, Brooklyn, Herbert S. Sammond, leader, second place; the Jamaica Choral, conducted by N. Val Peavey; the Union Choral of Richmond Hill, with Kathryn Carylna as leader, and the North Shore Women's Choral, Port Washington, conducted by Norman Hollett.

The women's massed choirs were conducted by R. Huntington Woodman in his "O Happy Sleep," the contest number. Judges, all residents of Long Island, were Mr. Woodman, Walter Wild and H. Leslie Goss. Marie Birkhahn, pianist, and Jean Bird, violinist, appeared as soloists. An extra feature was the singing of the Hamilton-Johnson Negro Chorus of Brooklyn, led by Wilbur P. Johnson.

Mixed and male choruses were heard the second evening, when the following groups appeared: the North Shore Chorus, Port Washington, led by Mr. Hollett, who also led the North Shore Choral Male Voices; the Flushing Oratorio Society, with Mr. Sammond as conductor. Soloists were Corleen Wells, soprano; Kenneth Kerr, baritone, and Kathryn Platt Gunn, violinist, with John Cushing at the piano. Alice Ralph Wood, John Barr and Albert Davey formed a vocal trio.

The matinee was given by junior clubs of the Federation, the following taking part: the Junior Choir of the Methodist Church, Port Washington; the Strolling Players Primitive Orchestra, and the Hamilton-Morris Junior Singers, Brooklyn; the Crescendo Orchestra, Jamaica, and the Junior Melody Club, Queens Village. Soloists were Signe Gulbrandsen, soprano, and Regina Brooks and Emily Ausbury, pianists.

Glee Clubs Assemble at White Plains

WHITE PLAINS, N. Y., July 10.—The Associated Glee Clubs of America, assembled from many centres, held their "summer night song festival" in the Westchester County Centre on June 10. Frank Kasschau, Channing Lefebvre, Thompson Stone and Theodore Van Yorx were the conductors. Paul Althouse sang tenor solos. Dr. Alexander Russell was at the organ.

Taking part in ensemble numbers were Henry and Norman Howard; and the Eight Sons of Eli, from Yale, Howard Brunner, Edgar Small, Dan Smith, Charles Chapman, David Gillson, James Sutherland, Henry Clifford and M. W. A. Hunt. Accompanists for the clubs were George Mead and Emil Neilson, Jr.

Honor Victor Herbert's Memory

Musicians to the number of several hundreds attended the eighth annual concert in memory of Victor Herbert, held under the auspices of the American Society of Composers in the Ritz-Carlton Hotel on June 19. Gene Buck, president of the society, spoke. Music was conducted by Paul Whiteman, Sigmund Romberg, Deems Taylor, Harold Sanford and Raymond Hubbell.

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CARA VERSON

"Musical Rebel"



New York Sun, April 19, 1932—
"Mme. Verson was in accord with present day modernity of Malipiero . . . played with fluent volatile style."

Brooklyn Daily Eagle, April 19, 1932—

" . . . caught the elusiveness, the delicacy, the sly half-hidden humor of the Modern Idiom, as in Mompou's 'the street, the old horse and the guitariste' . . . a singing cantilena quality was allowed to emerge amid the heavy staccato's and rough dissonances (of modern idiom)."

New York Staats-Zeitung, April 20, 1932—

" . . . clean, clear technic . . . plastic color and fine dynamic shading . . . interpretive ability of an artist."

New York American, April 19, 1932—

"The recital proved to be an interesting experiment in illustrating various aspects of the modern trend of International Music."

Chicago Press Unanimous in Approval

Karleton Hackett, Chicago Evening Post, April 5, 1932—

"A well-equipped pianist, Mme. Verson has devoted her powers to the aid of the new composers. She has the musicianship and the fingers to do them good services, too, which is all important. The Scriabin Sonata . . . excellently played with variety of shading and technical surety. . . . Turina and De La Vina . . . well played."

Edward Moore, Chicago Tribune, April 5, 1932—

"In the course of her piano recital Cara Verson gave her audience a geographical lesson on what five countries of modern Europe are doing in music, and a pedagogical one on the necessity of attentive listening in order to grasp it. These were in addition to the artistic one of how to play modern music in a convincing and persuasive fashion. The part of the program having the most immediate popular appeal was a group of dances from Spain by Lecuona, Turina, de la Vina, Pittaluga, Mompou and Falla. . . . This set can hardly fail to be popular if other pianists will play it as well as Mme. Verson did."

Eugene Stinson, Chicago Daily News, April 5, 1932—

" . . . Skill and Forceful Playing Mark Piano Concert." (Headline) "Cara Verson's program was one of the most interesting expositions of contemporary piano music Chicago has had. . . . The music was all well chosen and it was put together so as to emphasize the plentiful variety of intention, workmanship, and mood of which modern music is susceptible. In other words, Miss Verson's program was so successful that it would require no comment from the standpoint of modernism except that the demonstration itself is, for Chicago, quite novel. Miss Verson's admirable industry stood her in good stead in the selection and the memorizing of a formidable list of music. . . . She has a great deal of skill, and she played forcefully and without lapse of interest."

Chicago Journal of Commerce, April 5, 1932—

"But Mme. Verson has pursued these strange tunes to the lairs of their composers, and her way with them has the ring of conviction. She played four groups which abounded in names responsible for much of the pianistic upheaval, and beneath the subtle coaxing of her performance the contour of the musical idea emerged from the hazy overtone which seems to be their common possession."

Glenn Dillard Gunn, Chicago Herald and Examiner, April 5, 1932—

" . . . Scriabin sonata, opus 53, set forth her pianistic resource in a most happy light. . . . She is a courageous pianist, equipped with a rare gift to master these new idioms which demand new technic, new sensitiveness as to tone colors and, above all, the capacity to grasp and retain new harmonic effects."

Herman Devries, Chicago Evening American, April 5, 1932—

"Girl Pianist is acclaimed by Herman Devries. Critic Praised her as an Artist of Talent and Ideals." (Headline) "Miss Cara Verson, a pianist of talent, very well and favorably known here and elsewhere for the thoroughness of her training, and the sturdy and reliable quality of her artistic ideals, devoted all of her program at yesterday's recital in the Playhouse, to the cause of modern music, for which she has a decided flair. . . . Miss Verson, who played the entire program by heart, has a solid, well-grounded technic, a tone of virile sonority and a brain. . . . There were flowers, applause, appreciation . . . all of them deserved."

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Mr. Colledge was for seven years associated as manager with Recital Management Arthur Judson, and was vice-president and general manager of Concert Management Arthur Judson, Inc., of Columbia Concerts Corporation. In previous years he was recording manager of His Master's Voice in London.

He is a graduate of Canterbury College, Christ Church, New Zealand, and of North Western University, Sydney, New South Wales. He studied music at the Royal Academy of Music in London, and holds a music diploma from Trinity College in the same city.

CONCERTS IN DENVER

Musicians Society Elects Officers—Band Opens Season

DENVER, July 10.—Lucile Fowler Marks, contralto, gave a farewell concert in the Mountview Boulevard Church, June 27, before leaving for New York. She was assisted by the Denver A Capella Choir, conducted by John C. Wilcox; the Denver String Trio, and Eleonor Leffingwell, accompanist.

The Denver Musicians Society has elected the following officers: LeRoy Elser, president; Helen Olin Roberts, vice-president, Mrs. Tracy Love, secretary-treasurer, and Mrs. Alexius Garigan, corresponding secretary.

The Denver Municipal Band, John S. Leick, conductor opened the summer season, June 28, at City Park. Soloists scheduled for the first week included June King, contralto; Anna O'Neill, soprano, and Mr. Leick, cornetist.

JOHN C. KENDEL

Maurice Scipio, American Bass, Given Three-Year Contract at Opéra-Comique

PARIS, July 10.—Maurice Scipio, American bass, recently signed a three years' contract to sing at the Opéra-Comique. A former law student at Northwestern University, Mr. Scipio studied voice in Chicago and later in Italy. He made his debut in Rome in 1927.

CLEVELAND SERIES HEARD BY 21,000

Local Composers Featured in Concerts Given by Orchestra

CLEVELAND, July 10.—Twelve summer concerts given in Severance Hall by the Cleveland Orchestra under Rudolph Ringwall drew 21,000 listeners. The series was completely successful, and its resumption next season is already anticipated with pleasure. The last two programs, on June 19 and 26, were broadcast in part by the National Broadcasting Company. Concerts heard in the first two weeks were reviewed in the June issue of *MUSICAL AMERICA*.

Music by Cleveland composers was featured in the third week. Four songs by Arthur Shepherd were heard for the first time with orchestra on June 15. The composer conducted, with Marie Simmerlink Kraft as mezzo-soprano soloist.

Carlton Cooley, principal viola player of the orchestra, was the soloist on June 17, playing his "Song and Dance for Viola," Herbert Elwell conducted three episodes from his ballet, "The Happy Hypocrite." The Finale had been heard in 1930, but "The Merry Dwarf" and "Jenny Mere" were new here.

Herman Rosen was violin soloist on Sunday afternoon, June 19, playing Wieniawski's "Faust" Fantasia. Keeping to the plan of using light music for the Sunday concerts, Mr. Ringwall produced popular numbers by Humperdinck, Rimsky-Korsakoff, Grétry, Rossini and Strauss.

Cleveland Boy Appears

The closing week brought the debut with orchestra of Erni Valasek, an eleven-year-old Cleveland lad and pupil of Charles Rychlik, who played a concerto by Wieniawski.

Quincy Porter, who leaves the Cleveland Institute of Music this year to teach at Vassar College, conducted a new work of his on June 24. Mr. Porter dedicated this clever fragment, "Two Moods: Brooding, Exuberance," to the summer series. Carmela Cafarelli, Cleveland soprano, sang two arias with the orchestra.

Josef Fuchs, concertmaster, played two movements from the Bruch Concerto in the closing concert. Francesco De Leone conducted an interlude from his opera "Algala." The program included music by Glinka and Enesco, and the overture to "Tannhäuser."

MARGARET ALDERSON

"Congress Dances" Is Attractive Film

"The Congress Dances," which opened at the Little Carnegie Playhouse the week of June 12, proved one of the most interesting film attractions this season. The music is of a lilting and melodious character; the charming songs and waltzes in particular are refreshingly Viennese. The cast, which includes Lillian Harvey, Willy Fritsch, Conrad Veidt and Lil Dagover is convincing.

Zimbalist to Sail in August for Fifth Oriental Tour

Efrem Zimbalist plans to make his fifth tour of the Orient during the late summer, sailing in August. En route to Japan he will give a recital in Honolulu. In Japan he is scheduled to make thirty appearances. He will return to this country late in November.

NORTH PACIFIC SÄNGERBUND MEETS

Choral Singers Give Festive Concerts in Portland

PORTLAND, ORE., July 10.—The North Pacific Sängerbund assembled here June 23-26. The presence of the cruiser Karlsruhe in the harbor lent a festive note to the events, chief of which were the concerts on June 23 and 24. The band from the cruiser played the opening numbers each evening.

Choral numbers on the program in the Shrine Auditorium were sung by the Spokane Arion, mixed chorus, led by J. Bucholtz; the Tacoma Edelweiss and Sängerbund, Frederick Klopper, leader; the Seattle Arion, male chorus, under Walter Akin; the Turn-Verein of Portland, August Hochscheid, leader; and the Portland Fest-chor, two divisions, with orchestra, Herman Hafner, conductor. Fifteen singing societies, led by Herman Hafner, appeared in an excellent program in the Municipal Auditorium.

A cappella numbers of special import were Podbertsky's "Meerestille und Glückliche Fahrt" and "Am Wörthsee" by Koschat. These were sung by 500 singers with the orchestra. Gertrude Graves Martin, with Ruth Bradley Keiser at the piano, was heard in German songs. Her interpretations were satisfying. Jane Hamer Kanzler played piano solos with ability.

JOCELYN FOULKES

MADISON SÄNGERFEST

One Thousand Singers Appear in Twentieth Biennial Programs

MADISON, WIS., July 10.—Thirty-four choirs, made up of 1,000 singers from seven states and one Canadian province, were heard at the Twentieth Biennial Sängerfest of the Norwegian Singers Association held here recently. Large audiences attended the three concerts, in which a high level of excellence was maintained.

Leaders were Frederick Wick, Knut Hansen, Dr. Sigfrid Prager and Alexius Baas. The Madison Civic Symphony, conducted by Dr. Prager, took part;

and admirable soloists included Nora Fauchald, Christian Mathisen, John Lund, Erling Sande, Erling Winnes and Oswald Bernsten. Margaret Otterson accompanied.

Newark Concerts Give Employment to Musicians

NEWARK, N. J., July 10.—The unemployment situation has been relieved by concerts which gave employment to resident musicians. Philip Gordon conducted an orchestra program under the auspices of the Relief Committee of the Musicians Mutual Protective Union, Local 16, of the American Federation of Musicians, in the South Side High School Auditorium recently. The soloists were Arthur Klein, pianist, and Bernard Greenhouse, cellist.

An educational concert for school children, sponsored by Hahne & Co., and given by the Newark Civic Symphony under Mr. Gordon's baton in May, included the participation of the audience in "America," led by Louise Westwood, director of music in the public schools. Under the banner of "Hahne's Music Appreciation Concerts" a more ambitious program was given by the Civic Symphony under Mr. Gordon in June, when at least 200 were turned away. Betty Etkin, Newark violinist, made an auspicious debut on this occasion.

Marshall Bidwell Succeeds Dr. Heinroth in Pittsburgh

PITTSBURGH, July 10.—Marshall Bidwell of Coe College, Cedar Rapids, Iowa, succeeds Dr. Charles Heinroth as organist of Carnegie Institute, and will take up his new work in September. Mr. Bidwell graduated in 1917 from the New England Conservatory in Boston, where he studied under Wallace Goodrich. He is an Associate of the American Guild of Organists, and in 1921 won first prize for organ playing at Fontainebleau.

W. E. B.

George Copeland to Play New de Falla Concerto Here Next Season

George Copeland sailed on the Ile de France recently en route to Granada, Spain, where he will visit Manuel de Falla. The Spanish composer has written a new piano concerto which the pianist will introduce here next season. Mr. Copeland will also visit Milhaud and Poulenc in Paris.

Dancers Take Part in Outdoor Program

(Continued from page 3)

numbers by Chadwick, MacDowell, Rubin Goldmark and Sousa.

Friday night, July 8, brought a large audience for a program that had as a high-light Bernard Wagenaar's "Divertimento," conducted by the composer. Mr. Wagenaar was recalled several times for his brilliant and musicianly conducting of the interesting work, heard at these concerts for the first time.

Mr. van Hoogstraten led the Brahms (Second Symphony), Mozart, Schubert and Tchaikovsky numbers which completed the list.

The program of the New York Orchestra was:

Overture, "Jubel"	Weber
"New World" Symphony	Dvorak
"Norwegian Carnival"	Svensen
Suite, "To the Sun"	C. Vassilenko
Polonaise in E Minor	MacDowell-Altschuler
Serenade	Arensky
Violin Soloist, Mischa Violin	
Staccato Etude	Rubinstein-Altschuler
Overture, "Fest"	Lassen

Strauss-Peyton

Louis Chalif, Director of the Chalif Dancers Who Appeared with the New York Orchestra.

O'Connor, the last arranged by Alex Yaklovlev. A dance trio was presented by Mary Church, Miss Chalif and Miss Bimboni, and a duo by Frances Levian and Barbara Wilson.

Marcian Thalberg Quits Cincinnati Conservatory

Marcian Thalberg, noted pianist and teacher, is not teaching this summer at the Cincinnati Conservatory of Music, having concluded his connection with the conservatory on June 15. He was booked for a recital at Chillicothe, Ohio, on June 29, after which he left for his vacation. With the new season he will be located in New York, teaching at the David Mannes Music School.

Grainger to Open Civic Music Association Series in Sandusky

SANDUSKY, OHIO, July 10.—Percy Grainger will open the annual series of Civic Music events in Sandusky next autumn. Succeeding numbers will include the Musical Art Quartet; Leola Turner, soprano, and Hans Hess, cellist.

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BALTIMORE CIVIC ORCHESTRA APPEARS

New Organization Based on Cooperative Plan Is Successful

BALTIMORE, July 10.—The newly formed Baltimore Civic Orchestra, conducted by Robert Paul Iula, gave its first concert in the Palace, Carlin's Park, on June 19. The orchestra is based on a cooperative plan under the guidance of a group of its members, and the management of Carlin's Park shares in the activity.

Local composers receive prominence in these programs, Gustav Klemm's orchestral sketches, "Chinese" and "Southern," being featured the opening night. Other numbers were of the popular kind. The soprano soloist was Nina Koshetz, who sang Russian songs with orchestral accompaniment.

The concert on June 26 had Josef Littau, conductor of the Omaha Symphony Orchestra, as guest conductor, and Beatrice Belkin as soprano soloist.

Concerts will continue throughout the summer.

FRANZ C. BORNSCHEIN

New York Sinfonietta Begins Harvard Club Concert Series

Under the auspices of the Harvard Club of New York, the New York Sinfonietta, conducted by Quinto Maganini, began a projected series of summer symphony concerts on July 6.

The concerts are to be given in the club building. They are open to club members and their friends, and mark a new departure in the club's musical activities.

Max Wald Writing Three-Act Opera Based on "La Locandiera" by Goldoni

PARIS, July 1.—Max Wald, whose symphonic poem, "The Dancer Dead (A Pagan Epitaph)," won the second prize in the National Broadcasting Company's competition for the best orchestral work by an American composer, lives in Paris, where he has been at work for some time on a three-act opera based on Goldoni's well-known play, "La Locandiera."

Mr. Wald, attracted by the lyrical and dramatic possibilities of the subject, has made his own libretto, in English, following the original text in the main, but changing the title to "Mirandolina," from the name of the principal character. This role contains many possibilities in the way of character portrayal for a prima donna gifted with histrionic ability.

As regards the vocal writing, the work is essentially lyrical in feeling and texture, the composer not hesitating to include "set pieces" in his scheme of things. Even when the vocal line verges on the declamatory, it approaches nearer to an *arioso* than to a *recitative secco*, following the fundamental rhythm of the text, but with a lyrical undercurrent always apparent.

Mr. Wald informed me that he had interrupted work on his opera in order to send his symphonic poem to America. Encouraged by his success, he has returned to the task of orchestrating his stage work with renewed energy. The score calls for a full orchestra, the instrumentation being rather elaborate, but displaying always a due consideration for the rights of the voice.



Max Wald, Prize-Winner in the NBC's Composition Contest, Turns His Attention to the Operatic Stage

In short, Mr. Wald's "Mirandolina" will be essentially a lyrical work, in which human emotions play their part against a colorful background and the elements of melody and feeling are not banished in the interests of modernism.

GILBERT CHASE

OUTDOOR "AIDA" GIVEN TO AID PHILANTHROPIES

Polo Grounds Scene of Gala Production Which Attracts Enthusiastic and Large Audience

A gala performance of "Aida," given at the Polo Grounds on June 24, was arranged for the benefit of the Girls' Service League and the summer camp of the Boys' Club of New York. A large audience gave abundant testimony of its pleasure.

Helen Gahagan, making her New York operatic debut in the title role, was heard to advantage, her fine, clear voice being fully equal to all the demands she made on it. The Amneris was Carmela Ponselle, whose appearances at the Metropolitan Opera in this part have been much admired. Ladislav Soucek gave a good account of himself as Radames, and Giuseppe Martino-Rossi was vocally and histrionically an admirable Amonasro. Amud Sjovik and Charles Van Tassel, cast as Ramfis and the King, respectively, were excellent. Matthew Ryan was the Messenger. John Hand conducted.

The chorus was composed of the Opera House Guild and the New York Light Opera Guild. Martha Henkel appeared as premiere danseuse. The production was under the direction of Maurice Frank. Bernard Cantor was stage director. Technical details were in the hands of Frank Kaiser.

Adelyn Pitzell Makes Debut in Berlin

BERLIN, July—A recent debutante in this city was Adelyn Pitzell, soprano, who appeared in a concert of the Rubenstein Club. Miss Pitzell, who has been in Berlin during the last year, revealed a well-trained voice of excellent quality in the famous aria from Mozart's "Il Re Pastore."

LOS ANGELES GETS MANY ATTRACTIONS

Concert Series is Arranged for Six Weeks—Launch New Guild

LOS ANGELES, July 9.—A series of six concerts in the Greek Theatre, Griffith Park, is announced by Ed Perkins. The first will be given on July 13 by Efrem Zimbalist, who will be succeeded at weekly intervals by José Mojica, Ernestine Schumann-Heink, and Reinhard Werrenrath. Artists for the last two concerts are yet to be engaged.

Introduced by L. E. Behymer at the recent unveiling of the new RCA radio in the Chinese Theatre, Hollywood, Mme. Schumann-Heink delighted her audience with an amusing description of her excursion into the political field. There was also an interesting demonstration of the new invention.

New Guild Formed

The Theatre and Music Guild is the name of the newest venture into the realm of opera and drama. Launched by Marcel G. Silver, the organization has a cooperative basis. Subscriptions of \$1 entitle members to reductions on tickets.

Performances are to be given in the historic Mason Opera House, beginning July 9, with "The Rose of Flanders," a pot-pourri by Johann Strauss and Offenbach. Edward Royce will conduct, with Marion Mabee, Earl Covert and Blythe Taylor Burns heading the cast. An orchestra of forty-six pieces and a capable chorus are enlisted.

Meatier fare is planned for the fall, with Hans Blechschmidt producing "The Flying Dutchman" and other works.

The Temple Oratorio Society gave a creditable performance of "Elijah" under Edouard Nils-Berger in Temple B'nai B'rith on June 21. Soloists were Blythe Taylor Burns, Lois Bates, Clemence Gifford, Harold Swan and Fred McPherson. Lillian Cohen was at the piano and Clarence Mader at the organ.

The Southern California Chapter, National Association of Harpists, Alfred Kastner, president, gave its final program of the season at the residence of Mr. and Mrs. Harvey S. Mudd in Beverly Hills. Ravel's Introduction and Allegro for harp and piano, played by Ann Mason and Lillian Steuber, was a feature. Miss Steuber was also heard in piano solos by Ravel and Albeniz. Folk songs of different nations were sung by Dione Neutra, who accompanied herself on the cello. Harp numbers were played by Gertrude Peterson, Lucy Lewis and Mr. Kastner.

Among the Schools

The eleventh annual session of the Pacific Palisades Summer Schools and Assembly was scheduled to open July 4, continuing until Aug. 12. John Smallman again heads the music department, and there will be programs by Dimitri Onofrei and Dan Gridley.

Six students received teachers' certificates from the Olga Steeb Piano School at graduation exercises in Cumnon Auditorium on June 28. The graduates included Laura Baker, Lucille Fancher, Pauline Kregness, Gertrude Patterson and Sumner Prindle. Creighton Pasmore was granted a diploma for post-graduate work.

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PHILADELPHIA LIST HAS GREAT VARIETY

Opera and Benefit Concerts Draw Large Audiences to Dell

PHILADELPHIA, July 10.—Robin Hood Dell in Fairmount Park was put to considerable use prior to its official opening for the summer concerts of the Philadelphia Orchestra.

On June 21 and 22 the *al fresco* auditorium had its first operatic productions. On June 9, 10 and 11 three special concerts under the sponsorship of the Food Conservation Committee were given by an orchestra of 100 made up in the main of unemployed musicians. And on June 26, a free concert gave a mechanical "reperformance" of Schönberg's "Gurre-Lieder."

The Dell proved admirably equipped for operatic presentations. Several thousands attended each performance of "Pagliacci" and a series of artistic dances; and the coffers of both the Philadelphia Orchestra pension fund and Summer Concerts Association were replenished to the extent of more than \$4,000 apiece. The Philadelphia Grand Opera Company contributed scenery and chorus free. Principals, members of the Philadelphia Orchestra, and various attaches all gave their services without fees.

The performance was excellent, with Irene Williams making an appealing figure of Nedda. Nelson Eddy, as Tonio, sang superbly and originated new business, and Albert Rappaport introduced a new and effective Canio to this city. The Beppe and Silvio of Edward Kane and Conrad Thibault were well sung and were more than the usual lay figures. Sylvan Levin conducted with enthusiasm.

In the second half of the program Mary Binney Montgomery, Sylvia Davis and Selma Rubin, assisted by the dancing ensemble of Miss Davis and Miss Rubin gave graceful evidence of ability.

Knoch Plays Wagner

Ernst Knoch was in charge of the gala concerts. His first and third programs were devoted to Wagner, the former featuring the early works and excerpts from "Die Meistersinger," "Tristan und Isolde" and "Parsifal," and the latter portions of "The Ring." The second concert consisted mainly of numbers by Verdi, Berlioz, Charpentier, Strauss and Bizet.

At the opening concert Juliette Lippe offered a good interpretation of the "Leibestod," which she repeated at the final concert. Conrad Thibault of the Philadelphia Opera was effective in "Eri Tu," in the "Toreador Song" and the "Song to the Evening Star" at the second concert. Henrietta Horle, Paceli Diamond and Edwina Eustis, of the Philadelphia Opera and the Curtis Institute, were heard in a fine reading of the Rhine Maidens' song from "Das Rheingold." Mr. Knoch's Wagnerian interpretations were valid and authoritative.

Leopold Stokowski and the RCA Victor Company cooperated in the representation of the Schönberg cantata, through electrical transmissions of electrical recordings, made at the time of the American premiere. Mr. Stokowski explained the music and something of the problems involved in the transmission. He predicted a time when the world's greatest music would be brought to "summer night audiences sitting under trees," anywhere in the world.

W. R. MURPHY

An Impromptu Number by an Ensemble



A Pleasant Week-end at Richard Crooks's Home in Spring Lake Found Several Metropolitan Opera Notables Gathered. In the Front Row Are, Left to Right, Dr. Herndie, Gladys Swarthout, Mr. Crooks, Queena Mario, Earle Lewis and Mrs. Crooks, behind Whom Stands Clifford Cairns of RCA Victor. Wilfred Pelletier Is in Back, at the Left

AWARDS AT PEABODY

Eight Scholarships Are Offered for Coming Season

BALTIMORE, July 10.—Eight scholarships in various branches will be available at the Peabody Conservatory of Music, in the coming season. Examinations for these awards will be held on Sept. 28.

Instrumental scholarships are open to candidates under twenty-one years of age; vocal, to those under twenty-five. The scholarships are for three years. Yearly scholarships are offered in accompanying and in various orchestral instruments.

The fall term of the Conservatory will open Oct. 1.

Josef Lhevinne to Be Soloist at Salzburg Festival

Josef Lhevinne, pianist, will be soloist at the Salzburg Festival in a concert conducted by Bruno Walter on Aug. 7. Julian Freedman, executive director of the Salzburg Orchestral Academy, states that the invitation extended to Mr. Lhevinne is the first issued directly to an artist living and working in the United States since the inception of the festivals in their present form.

The pianist will also give two-piano recitals with Rosina Lhevinne. Mme. Lhevinne will again teach at the Austro-American Conservatory at Mondsee.

People's Chorus of New York Gives Closing Concert

The final concert of the season by the People's Chorus of New York, Lorenzo Camilleri, conductor, was given for the Block Fund of the Emergency Unemployment Relief Com-

LOCALS CONVENE TO DISCUSS PROBLEMS

Effects of Radio of Prime Interest—Reelect Weber

LOS ANGELES, July 10.—The subject of the radio as affecting the welfare of the musician, and the plea of the New York Local, No. 802 for local autonomy provided the highlights of the thirty-seventh annual convention of the American Federation of Musicians, which convened at the Hotel Biltmore in Los Angeles June 13-18. More than 200 accredited delegates, representing some 140,000 members throughout the country were present.

The request of the New York delegation for local autonomy marked the renewal of a fight of several years' standing on the part of the New Yorkers to be taken back into the fold. The board denied the request and an appeal was taken on the floor of the full convention. The convention also denied the main request, although some minor concessions were made in matters affecting local conditions.

With thousands of members idle and in many instances destitute, the subject of aid is left to the locals.

The levy of a two per cent tax on the wages of theatre-employed musicians will be continued, with the added provision that a like tax be collected from all traveling bands and dance orchestras.

Weber Reelected

Joseph N. Weber, who has headed the organization for more than three decades, was again chosen president. Other officers are: C. L. Bagley, Los Angeles, vice-president; William J. Kerngood, Newark, secretary; H. E. Brenton, Boston, treasurer; members of the international executive committee: J. E. Jarrott, Toronto; C. A. Weaver, Des Moines; A. C. Hayden, Washington, D. C.; A. C. Greenbaum and James C. Petillo, Chicago. Joseph Weber, C. L. Bagley, C. A. Weaver, Edward Canavan of New York, Harry Steeper of Jersey City, and P. F. Peterson of Tulsa, were chosen as delegates to the national convention of the American Federation of Labor in Cincinnati in November. HAL D. CRAIN

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NEW ORLEANS LIST HAS GREAT VARIETY

"Fire Bird" Introduced at Dance Theatre—Recitals Are Numerous

NEW ORLEANS, LA.—The Little Theatre of the Dance was auspiciously opened recently with performances of Stravinsky's "Fire Bird" (new to this city); "Dick Whittington," a pantomime in four scenes; Saint-Saëns's "Danse Macabre"; and excerpts from "Le Cid" and "Scherezerade." Performers were Lelia Haller, Harold Frank, Carter Wilkinson, Dorothy Hansen, Clarice Lienhard, Constance Reynolds, Marjorie Cahn, Jimetta Smith, Flora Baird, Martha Chancellor and Marguerite Chancellor.

Dr. Ernest Schuyten's "Tone Poem," which won the San Antonio Composers' Club first prize, was played recently by the New Orleans String Quartet. Members are Dr. Schuyten, Ella de los Reyes, Philippe Schaffner and Perez Sandi. Mary V. Molony, pianist, assisted.

Recitals have recently been given by Miss James Catherine Rule, soprano, presented by Ernesto Gargano and accompanied by Lucienne Lavedan, harpist; Frances Cleveland and Yvonne Crespo, pianists; Mrs. Frank Soule and Eugenie Wehrmann-Schaffner. A musicale sponsored by the Woman's Auxiliary Circle No. 5 was in charge of Alice Wedell Wilkinson.

The Newcomb College Glee Club, led by Katherine Price, and the Newcomb Orchestra, of which Dr. Leon Ryder Maxwell is leader, co-operated in a May concert. "The Wishing Well," operetta, was given recently by the Glee Clubs of Loyola University and the Ursuline College, with Marla Leber and Al J. Leach as principals. Mary Moore Sanborn gave a reading of "Of Thee I Sing" at the New Orleans Club. Cantor Joseph Shlisky of New York made appearances.

The Tulane Glee Club, led by Henri Wehrmann sang at Dixon Hall recently.

The same night a benefit musicale was presented at the Roosevelt by Ernesto Gargano, Max Zimmer, Posline Gragnon, Edmond Wheelahan, Miss James, Catherine Rule and Sam Wallace Jones, under the auspices of the United Daughters of the Confederacy, New Orleans Chapter 72.

SELBY NOEL MAYFIELD

IN ROCHESTER SCHOOLS

Civic Orchestra Concerts Heard by 20,000 Pupils

ROCHESTER, July 10.—The Rochester Civic Orchestra has been heard by some 20,000 pupils in the public and parochial schools during a period of thirty weeks. This movement is one of the enterprises fostered by the Rochester Civic Music Association and is made more effective by using radio.

Begun with the cooperation of the Board of Education in the autumn of 1929, the programs are given in one of the high schools and broadcast by WHAM to other schools. Radio equipment for thirty-seven schools was provided by the late George Eastman. Numbers of schools outside Rochester also tune in.

Arthur M. See is the executive director of the Rochester Civic Music Association, Mrs. Warren S. Parks the educational supervisor for the orchestra, and Guy Fraser Harrison the conductor.

HIGH LEVEL GAINED AT UTICA CONCERTS

Civic Society Establishes New Standard in Local History

UTICA, N. Y., July 10.—Initial concerts given on two days in June by the Utica Civic Musical Society constituted the biggest achievement of this kind in local history. Capacity audiences heard programs presented in the Majestic Theatre with a chorus of 300 and an orchestra of sixty conducted by Berrian R. Shute, professor of Hamilton College. Beethoven's Seventh Symphony, the "Polovetzian Dances" from "Prince Igor," and choral works by Haydn, Handel and Grieg were performed in a manner that set a new standard.

Soloists were Russell Johnson, Harry R. Gosling, Bertha Deane Hughes, George Harris and John G. Jones. Samuel Evans served as assistant leader of the chorus, and George M. Wald acted in a similar capacity for the orchestra. Hon. Elihu Root and Congressman Frederick M. Davenport headed the list of patrons. It is planned to make the society a permanent organization.

Orchestra Workshop

The Orchestra Workshop, numbering more than sixty pupils from the Utica schools, played its first program before the Exchange Club recently. Leaders were Helen Wood, Zylpha Buckley, Ella Plumb and Doris Dickinson, teachers who work under Bertha Deane Hughes, director of public school music.

June concerts included the first piano recital of William F. Walters. In the Utica Conservatory a concert was given by piano pupils of Mrs. Felix Magendanz. Mrs. Jesse Nash Stover presented voice pupils in Grace Church Parish House. Pupils of St. Francis de Sales musical department played at the convent under the direction of the Sisters of St. Joseph.

Officials of the Cymregyddion Society for the 1933 Eisteddfod include Dr. Daniel Protheroe, Chicago, adjudicator



Nadell

Berrian R. Shute, Conductor of the Newly Formed Utica Civic Musical Society

of music; Rev. R. W. Hughes, conductor, and Rev. R. R. Williams, adjudicator of literature.

Roland E. Chesley, tenor, and Edward Daly, violinist, furnished music for the wedding of Sylvea Bull Shapleigh to Mortimer Smith at West Lebanon, Me. Mrs. Smith is the granddaughter of Ole Bull.

A drive for members for the Community Concerts, directed by Robert Ferguson in cooperation with the B Sharp Club closed with more than 1200 members enrolled.

At a recent banquet at Bragg's Hotel, celebrating the centenary of the city, the musical program was given by the Arabesque Quartet of Utica women and the Liberty Male Quartet.

A joint recital of the Apollo Trio and Dr. Frank Cavallo, bass-baritone, was given at the Yahnnunas's Golf Club.

Helen Eblinger was chairman of a student recital given recently in Plymouth Chapel.

ELLIS K. BALDWIN

JOHN ERSKINE LECTURES

Begins Course at Juilliard Summer School—Faculty Recitals Start

Among the activities of the Juilliard Summer School, which opened on July 5, is a course of lectures by Dr. John Erskine who will also appear as pianist on the artists' recital programs given on Tuesday and Thursday afternoons. Dr. Erskine's first talk, on July 6, was on "What is Literature?" His second, on July 13, was on "Criticism."

The first artist recital was given on July 7, by Katherine Bacon, pianist. Other members of the faculty will be heard in subsequent programs.

George A. Wedge, director of the Summer School, also announces demonstration classes for students of the department of Public School Music; group piano under Grace Helen Nash; group voice under Alfred Spouse; woodwind and brass as well as band under Raymond Dvorak; music appreciation under Mabelle Glenn, and in theoretic instruction under Mr. Wedge.

Hugo Kortschak, violinist, is spending the summer at Cunningham, Mass., where members of the Manhattan String Quartet are coaching with him.

Hunterdon Symphony Gives First Concert Under Baton of Max Jacobs

FLEMINGTON, N. J., July 10.—The Hunterdon County Symphony, of sixty members, gave its initial concert under the baton of Max Jacobs in the Palace Theatre on a recent evening.

The program began with the Overture to Gluck's "Iphigenia in Aulis," and included works by Johann Christian Bach, Rameau-Mottl, Mozart, MacDowell, Lalo, Hüe, Pierné and Liadoff, and closed with Sibelius's "Finlandia." Roger Plaisted was heard in an excellent performance of Rachmaninoff's Vocalise.

Arnold Volpe Becomes Doctor of Music

CHICAGO, July 10.—At the commencement exercises of the Boguslawski College of Music recently, the honorary degree of Doctor of Music was conferred on Arnold Volpe. Mr. Volpe was recently conductor of the Miami Symphony Orchestra and was for many years active in New York, where he founded the summer concerts in the Lewisohn Stadium and was their first conductor. He was also conductor in New York of the Volpe Symphony Orchestra and was a pioneer in the field of student orchestras, having been the first conductor of the Young Men's Symphony Orchestra.

PITTSBURGH PUBLIC APPLAUDS CHILDREN

Thousands Are Performers in Concerts Given by Schools

PITTSBURGH, July 10.—Thousands of young musicians took part in the annual concerts given recently in Carnegie Music Hall by the public schools under Dr. Will Earhart. Choral and orchestral music predominated in the programs.

The George Junior Republic benefited by a gala concert which enlisted the services of Margery Selkovits, Margaret Rae, Marie Vierheller and Cass Ward Whitney. Piano recitals have been given by Katherine Keppel, Amelia Miller and Ruth Francis. Evelyn Pfeifer appeared in a song recital.

Arranges Synod Programs

Edward Fuhrmann was in charge of the musical programs at the annual synod held by the Lutheran Church in Johnstown. The Women's Association of the First Presbyterian Church, Johnstown, gave works by local composers on a recent Fine-Arts Club program. Those represented were Margaret McConaughy, Florence Gerber, Gordon Balch Nevin, Olive Burkhardt Smith, Miriam Cassel Matthews, Martha Newcomb Thomas and Katherine Neal Love.

Max Shapiro recently presented the following in recital: Howard Phelps, Jr., Felice Marty, Allen Levison, Walter Cashdollar, Lydia Stites, Sarah McDowell, Fred Kossman, Helen Schaffer and Fritz Meyers, with Julia Katz and Evelina Palmieri at the piano.

After holding their closing meeting of the season, members of the Musicians Club adjourned to the Pittsburgh Musical Institute, where numbers were given by Harvey Efimov, singer; Charles A. H. Pearson, organist; the Revelers Quartet, singers; Earl Truxell, and Aneurin and Boddycombe, two-piano artists.

W. E. BENSWANGER

San Diego Bel Canto Society Heard under Baton of Samoiloff

LOS ANGELES, CAL.—The San Diego Bel Canto Society, under the direction of Lazar S. Samoiloff, gave its first concert in that city on a spring afternoon. Good tone quality and fidelity to pitch were features of the choral singing. Numbers by Mendelssohn, Speaks, Kramer and Geibel were well received. The members of the Samoiloff Trio, Ella Peterson, Barbara Eschbach and Helen Richert, were the assisting artists in ensemble and solo work. By request, Mr. Samoiloff sang "The Flea" by Moussorgsky.

On another evening the Trio appeared in concert at the Hotel Coronado, with Mr. Samoiloff as soloist. The Bel Canto Society also gave two numbers. The conductor and his artist students were reengaged for a concert at the hotel during the week of July 1.

G. Schirmer, Inc., Helps Musicians Emergency Aid with Scholarships

G. Schirmer, Inc., through Carl Engel, president, has placed fifteen scholarships in group piano playing and group voice training in the Juilliard Summer School of Music at the disposal of the Musicians Emergency Aid, it is announced by Walter Damrosch, chairman of the Emergency Aid. The Juilliard School is waiving the registration fee.

EASTMAN STUDENTS ARE GIVEN DEGREES

Daniel Gregory Mason Also Honored at Rochester Commencement

ROCHESTER, July 10.—The presentation of degrees to students of the Eastman School of Music took place at graduation exercises of the University of Rochester in the Eastman Theatre on June 20.

Daniel Gregory Mason, professor of music at Columbia University, New York, received the honorary degree of Doctor of Music. Hon. William Richards Castle, Jr., Undersecretary of State, made the address. Candidates of the School of Music for bachelors' degrees were presented by Dr. Howard Hanson, director.

Masters of Music

The following were awarded the degree of Master of Music: Debert Meachem Beswick, James Russell Bodley, Hoyle Dameron Carpenter, Fred Herman Denker, Robert Nathaniel Dett, Harold Gleason, Frank W. Hill, Parkes Valentine Jelley, John Henry Looney, Hyron E. Russell, George Edward Troup, Martha Alter Douglas, Olive Gould and Ellen Waite.

Those receiving the Bachelor of Music degree with distinction were: Leopold F. de Sola, Thomas A. Gorton, James Stanley King, Julian Percival McCreary, Mitchell William Miller, Paul Bennett Oncley, Burhill Phillips, Wilbur E. Schafer, Frank B. Stratton, Ralph Randal Young, Jr., Kenneth A. Zimmerl, Elizabeth Morton Adkins, Frances Louise Ashwell, Elizabeth Bosshart, Isabelle W. Johnson, Dorothy C. Leisle, Julia Lipsitz, Hermine Louise Luebbert, Dorothy W. Miller, Elizabeth L. Norton, Harriet Balcom Read, Phyllis Sablowsky, Catherine Wellemeyer, Suzanne Bohne Withus, Ruth E. Zimmer. MacKenzie L. Smith received a Certificate in Music with distinction.

Give Hanson Loving Cup

The Eastman School of Music alumni banquet was held in the Sagamore Hotel the same day, with T. Llyle Keith presiding. Dr. Mason was the guest of honor and Dr. Hanson the principal speaker. Marion Eccleston Sauer, secretary of the association, presented Dr. Hanson with a loving cup.

The following officers were elected: T. Llyle Keith, president; Mrs. Sauer, vice-president; Lucille E. Young, secretary, and Abram Boone, treasurer.

Four members of the Eastman School faculty, Jennie B. Mumford, Ellen Waite, Miss Winger and Mr. Olson, have resigned. Mrs. Mumford, pianist, has been associated with the school since its beginning. She was also with the D. K. G. Institute of Musical Art from 1914 to 1921, when it became the Eastman School of Music.

Mark Wessel, of the University of Michigan, and Hope Kammerer, of the University of Toronto, are guest instructors for the summer session, which opened on June 27.

MARY ERTZ WILL

Norwalk Civic Opera to Open Outdoor Series With "Robin Hood"

NORWALK, CONN., July 10.—The Norwalk Civic Opera Company, the outcome of performances given in the Spring, will inaugurate the outdoor Theatre in the Woods, situated on the estate of Greek Evans, the company's director, with "Robin Hood" on July 16. The cast will include, in addition to Mr. Evans, Henriette Wakefield, Ruth Miller (Mrs. Mario Chamlee), Camilla Crume, Mabel Miller Downs, Oscar Seaholm, Frank Chapman and Kalita Wilkinson. The ballet will be directed by Mildred Aller.

Two other operas are to be sung later in the season.

Gabrilowitsch Dons a Doctor's Gown

Oberlin Conservatory of Music Conferred the Honorary Degree of Doctor of Music on Ossip Gabrilowitsch (Right) at the Annual Commencement, When Thirty-two Graduates Attained the Rank of Bachelor of Music. Frank H. Shaw, Dean, Who Conferred the Degrees, Stands Beside Dr. Gabrilowitsch in the Accompanying Picture. As Conductor of the Detroit Symphony Orchestra, and as Pianist, Dr. Gabrilowitsch has Made Many Appearances at Oberlin.



PLAN VOICE AUDITIONS FOR DETROIT SYMPHONY

Purpose Is to Aid Young Artists Worthy of Appearance with Orchestra—Teachers Cooperate

DETROIT, July 10.—Arrangements have been made for the voice auditions which are to be conducted for the Detroit Symphony. The plan is patterned after the successful piano auditions which made musical history at Orchestra Hall last season.

Edith Rhett Tilton, educational director of the Symphony Society, has secured the cooperation of leading vocal teachers in this district and within a radius of forty miles. Mrs. Samuel C. Mumford, president of the Women's Association of the Detroit Symphony Orchestra, will be chairman. The purpose of the auditions is to seek out young artists worthy of appearance with a major orchestra.

Preliminary auditions will probably be held in December. These will be followed by the finals with the orchestra. Leading teachers have agreed to act as judges.

With the success of last year's auditions, it is felt that this gesture from the Symphony Society will be a strong factor in the growth of a cultural movement. The auditions are not considered in the light of a contest, according to those in charge.

HERMAN WISE

University of Pennsylvania Choral Society Heard with Women's Glee Club

PHILADELPHIA, PA.—The Choral Society of the University of Pennsylvania, under Alberto Bimboni, its conductor, was assisted by the Women's Glee Club in a brilliant concert in Irvine Auditorium on a recent evening. The mixed chorus gave the works of Kremser and Gevaert, "Ye Watchers and Ye Holy Ones," a seventeenth century German melody arranged by Davison, Bach's "Now Let Every Tongue Adore Thee," "The Heavens Are Telling" by Beethoven, Mr. Bimboni's arrangement of the Invocation from Peri's "Eurydice," and Grieg's "Landsighting," all sung with rich tonal quality. The Women's Chorus sang works by Reger, Schubert and Beethoven, and the Men's Chorus songs of Coleridge-Taylor and

STEEL PIER OPERA REGISTERS SUCCESS

Company in Atlantic City Gives Standard Works in English

ATLANTIC CITY, July 10.—Performances having a high order of merit are given in the fifth season of the Steel Pier Grand Opera Company, which appears every Sunday under the direction of Jules Falk, with Henri Elkan conducting. Operas are sung in English in the afternoon. The evenings are devoted to operatic concerts.

"Samson and Delilah" on July 3 was greatly enjoyed, the title roles being skilfully taken by Berta Levina and Louis Dormay. Miss Levina repeated the success she had previously won as the heroine in "Mignon." Mr. Dorney, a newcomer, possesses an expressive voice which he handled with artistry. As the High Priest, Leo de Hierapolis made the most of the dramatic opportunities allotted to him.

Make Local Debuts

The production of "Mignon" on June 26 not only provided a splendid vehicle for the rich voice of Miss Levina, but brought the local debut of Wilma Miller, whose singing as Philine was received with well-earned applause. Miss Miller's voice is clear and flexible, and her execution of the florid measures in the Polonaise was a delight. George Trabert as Wilhelm Meister showed himself to be a sensitive musician. Henri Scott impersonated the character of Lothario with his accustomed authority.

"Lucia di Lammermoor," which opened the series on June 19, was made memorable by the American debut of Maria Serrano, a soprano who, born in St. Joseph, Mo., has been making good abroad. She is a charming singer, and as Lucia revealed a pliant voice of very pleasing quality. Mr. Trabert scored as Edgardo, and the part of Enrico was interpreted with vocal and histrionic ability by Mostyn Thomas.

Lesser roles in the three operas were capably filled by Dorothy Leary, James Montgomery, Amud Sjovik, Helfenstein Mason, Alessandro Angelucci, Nace Bernert and Alfred Ostrum.

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NEBRASKA UNIVERSITY HAS FINE CONCERTS

Audiences in Lincoln Hear Music of Variety—Choirs and Recitalists Appear

LINCOLN, NEB., July 10.—The University of Nebraska's annual spring concerts, given late in May, included a lecture-recital in the Temple Theatre by Maurice Dumesnil, pianist, and a program in Grant Memorial Hall. The latter event, conducted by Howard I. Kirkpatrick, enlisted the services of the University Choral Union, the University of Music Orchestra led by Carl Frederick Steckelberg, and the University Glee Club.

A complimentary concert was given to Harold Turner on the eve of his departure to France. The Cathedral Choir, which is under John Roseborough, took part. On another date the choir of the First Plymouth Church sang from the carillon tower, accompanied by Wilbur Chenoweth, carillonneur.

Artists making appearances have

CLEVELAND INSTITUTE OPENS SUMMER SESSION

Classes Held in New Building Under Rubinstein—Faculty Members Give Concerts

CLEVELAND, July 10—Beryl Rubinstein, pianist, composer and teacher, assumed his new duties as director of the Cleveland Institute of Music with the opening of the tenth summer session on June 20 in the new building on Euclid Avenue. The formal opening of this building will take place at the beginning of the fall term. Summer students have come from all parts of the country, according to Laura Bohuslav, registrar. Elizabeth Gussen of Alabama holds the record for coming the longest distance.

Institute concerts are free to Institute pupils and to students of Western Reserve University, and are open to the public for a nominal fee. The following artists take part: Mr. Rubinstein and Arthur Loesser, pianists; Marcel Salzinger, baritone; Henry Anderson, organist; and a trio composed of Jean Buck, pianist, Margaret Wright Randall, violinist, and Edward Buck, cellist.

A course added to the summer list

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been Emanuel Winslow, violinist, with the assistance of August Molzer and an orchestra led by Arthur Babich; Valorita Callen, Betty Zabriske, Sylvia Cole Diers, Herman Decker and Hazel Gertrude Kinscella.

Students of Maude Fender Gutzmer of the University School of Music gave a dramatization of Schubert's "Maid of the Mill," with the assistance of Hart Jenks of New York.

The third annual Irving Junior High operetta, "The Bells of Capistrano," was presented recently in the school auditorium before an audience of more than 800. Lucile Harris and Vernon Forbes were in charge of the production.

The Lincoln High School Orchestra, Bernard Nevin, conductor, has presented programs for children in each of the school auditoriums of the city.

Henry Purmort Eames, formerly teacher of piano at the University School of Music, and now on the faculty of Scripps College in California, gave an impressive piano recital at a special University Convocation.

HAZEL G. KINSCELLA

is modern dancing under Eleanor Frampton. Classes in standard subjects are: piano, voice, violin coaching, professional concert and recital preparation, and music history under Mr. Loesser; violin, viola, ensemble and pedagogy, Carlton Cooley; voice and opera training. Mr. Salzinger; piano pedagogy, ensemble children's theory, Dorothy Price; violin and children's theory, Marie Martin; violin, Margaret Randall; voice, Anne Maud Shamel; piano, Jean Martin Buck; organ, under Mr. Anderson; cello, solfège, Edward Buck; sight-singing, ear training, theory, madrigal chorus, Ward Lewis; public school music in conjunction with Western Reserve University, Russell V. Morgan.

Syracuse University Chorus Gives Excerpts from Coleridge-Taylor Work

SYRACUSE, N. Y.—The Syracuse University Chorus, in its forty-first concert under the direction of Dr. Howard Lyman, was recently heard in portions of Coleridge-Taylor's "The Song of Hiawatha." The program was broadcast from the Crouse College Auditorium over the Syracuse University Station WMAC.

The parts of the work heard included "Hiawatha's Wedding-Feast" and the "Death of Minnehaha." The latter section was sung complete, with the solo parts taken by Dorothy Hubbard, soprano, of the College of Fine Arts faculty, and Francis McLaughlin, baritone, of the graduating class of the college.

The accompaniment was provided by Horace Douglas, organist and accompanist of the University Chorus.

Students Sail for Mondsee

A party of students journeying to Mondsee, Austria, for the fourth summer session of the Austro-American International Conservatory, sailed on the Lafayette on June 21. It is stated by Katherine B. Peeples, founder, that students will attend from fifteen of the United States and ten nations. Among those in attendance are ten voice students of Florence Lamont Hinman, of Denver.

Wm. H. Stephenson, executive vice-president of the conservatory, sailed for Mondsee earlier in the season.

Giuseppe De Luca to Give Concerts During the Season of 1932-33



Mishkin

Giuseppe De Luca, Metropolitan Opera Baritone, Who Returns to the Management of the Metropolitan Musical Bureau

Giuseppe De Luca, baritone of the Metropolitan Opera, is returning to his first concert management after a number of years, and will appear next season under the banner of the Metropolitan Musical Bureau.

Outstanding among Mr. De Luca's impersonations at the Metropolitan last season was his interpretation of Frédéric in the revival of "Lakmé." He was also heard in many of the roles in which he has become famous.

Arthur Kraft Gives Summer Lessons

CHICAGO, July 10.—Arthur Kraft, tenor, is teaching at the Columbia School, of which he is president, until July 23, and will give lessons at the school's summer session in Watervale, Mich., from July 23 to Sept. 3.

Mr. Kraft fulfilled many engagements as soloist before the summer season began. He was heard at the Festival in Pittsburg, Kan., and with Dr. J. Lewis Browne's public school chorus in Orchestra Hall. Other engagements were with the Irving Park Woman's Club, the Woman's Symphony Orchestra and the University Club of Evanston. June recitals, with Herbert Hyde at the piano, were arranged for Frankfort, Mich., Northport, Charlevoix and Petosky.

M. M.

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Francis Moore Opens Music Centre

ESTABLISHMENT of the Francis Moore Music Centre in New York, with branches in Westchester, Long Island and New Jersey, coordinates the work done by Mr. Moore, pianist, and director, with teachers in these districts.

The idea developed from the desire of many teachers in suburban towns to bring their classes to New York for the benefit of Mr. Moore's teaching and advice; and the schedule has been extended beyond piano study to include instruction in violin, cello, ensemble, theory, ear training, appreciation, history, voice, accompanying and languages. Private lessons and classes

TEACHERS MEET IN OREGON CONVENTION

Give Programs by Composers of State—Advocate School Music

PORLAND, ORE., July 10.—Holding its seventeenth annual convention in Bend, Ore., from June 15 to 17, the Oregon Music Teachers' Association decided to issue certificates to piano, violin, cello and organ students who pass yearly examinations in different districts. A telegram sent to the Portland School Board urged retention of music in the public schools.

Ruth Bradley Keiser was program chairman. Chairmen of round table sessions were Otto Wedemeyer, Winifred Willson Quinlan, Frances Striegel Burke, Franck Eichenlaub and Rex Underwood.

Five concerts were given by Bend and Portland musicians. One program was devoted to works by Oregon composers, and another to music by composers living in Portland.

Officers Reelected

The following officers were reelected: Frederick W. Goodrich, president; Elizabeth L. Steiner and Lena Belle Tartar, secretaries, and Carrie R. Beaumont, treasurer. Also reelected to office were: Mordaunt Goodnough, P. A. Ten Haaf, Frank Churchill, M. Patterson, Alice Clement, Ruth Coyner, Carl Denton, Mesdames J. G. Eckman, John W. Anderson, Jr., and J. C. Holden.

Marion Bauer lectured recently in Portland on "Music in the Twentieth Century." She appeared under the auspices of the Oregon Federation of Music Clubs, of which Helen Calbreath is president. A luncheon in Miss Bauer's honor was also given.

Michel Penha, cellist, gave an enjoyable June recital with the assistance of Genevieve Pipes, pianist. A program of American music was given by Ruth Bradley Keiser at Catlin's School.

A graduation recital at the Ellison-White Conservatory was given by Pauline Hornquist, piano pupil of Frances Striegel Burke. Among other teachers presenting pupils were Dorothy Nash, Ted Bacon, Mrs. Charles A. Fowler, Lillian Pettibone and Lora Teschner.

JOCELYN FOULKES

Doris Humphrey Marries

Doris Humphrey, dancer, was married in June to Charles Francis Woodford, second officer of the ship Monarch of Bermuda. The wedding took place in Morrisville, Pa.

conducted by Mr. Moore's associates in various communities near New York will be supplemented by monthly class sessions at the New York centre. Mrs. Alexander Fromhold is the executive secretary.

Mary Kapelian and Maurice Graham were pupils giving a recital at the home of Mr. and Mrs. Moore in Pelham Manor recently. Both played in fine style and with artistic expression. Music by Rameau, Bach-Taussig, Brahms, Chopin and von Dohnanyi was heard.

The Manor Club was the scene of a successful recital on another date, when ensemble numbers had place on the list in addition to solos.

NEW SCHOLARSHIPS FOUNDED IN BOSTON

New England Conservatory Announces Awards at Commencement

BOSTON, July 10.—Two new scholarship foundations were announced at the New England Conservatory of Music commencement by Frederick S. Converse, dean of the faculty. The Clara Kathleen Rogers scholarship is derived from a bequest of \$10,000 from the estate of the late Mrs. Henry M. Rogers, long a voice teacher at the school. The Fannie Elizabeth French scholarship has been created under a bequest of Fannie E. French to the Thursday Morning Club of Boston and will be administered in trust by the conservatory.

Wallace Goodrich, director, conducted the commencement program. The address was delivered by the Right. Rev. Henry K. Sherrill, Protestant Episcopal Bishop of Massachusetts. Ninety-one students were graduated; fifteen received the degrees of Bachelor of Music and Bachelor of School Music.

Win Composition Prizes

Winners of the Endicott prizes in composition, the gift of H. Wendell Endicott, a vice-president of the board of trustees, were as follows: Alan Scott Hovaness, \$150, "Sunset Symphony" for orchestra; Paul Bauguss, \$100, Scherzo for string quartet and piano; Elena Mazzorelli, \$50, three pieces for piano, and William Rhodes, \$50, three songs with piano and song for chorus.

Those taking part in the commencement program were: Dowell Price McNeill, Pierino DiBlasio, Mildred Field King, Olive Macy Appleton, Ralph Johnson, Ellinor Hazen Carter, Renato Joseph Pacini, Elizabeth Wakefield, Newman Goldschmidt, Edwin Stuntzner, Charles Dudley Starns and Gladys Frances Heathcock.

List of Graduates

The Bachelor of Music Degree was conferred on Rowland Barnes Halfpenny, Dowell Price McNeill, Ralph Clifton Wildes, Pierino DiBlasio, Arthur Napoleon Angle, Adeline Brightman, Annie May Faulder, Luther Marion Fuller, Louise Elliott Masten, Vincent Morgan and Elizabeth Bryan Sturm.

Graduates receiving the degree of Bachelor of School Music were Michael Joseph Abruzzese, Anna Brooks Bobbit, David Daniel Kaplan, Robert William Montgomery and Edwin Beecher Pratt.

Students winning the Baermann, George W. Brown, Carr, Converse, Lotta Crabtree, Evans, Fannie Elizabeth French, Lucinda Gould, Walter Langshaw, Walter Naumburg, Clara Kathleen Rogers, Rebecca F. Sampson, Southwick and Conservatory major scholarships for 1932-33 are: Esther Asher, Helen Gillis, George Milrod, Jacob Rubinstein, Eleanor Anderson, Maida Beckett, James Noel Brown, Ruth Greer, M. Eileen Griffin, Lois Swett, Helen Jackson, Leonie Thompson, Vera Wright, Miriam Beitler, Peter Walters, John Metzger, Charles Starns, Einar Helstrom, Kaarlo Mackay, Gladys Gleason, Ida Tracy, Bernice Spratler, Angela Annichiarico, Alice Harrison, Eleanor MacLeod, Arnold Rich, Priscilla Morneau, Natalie Morton, Lillian Perron, Helen Wilson, Renato Pacini, Dorothy Lutz, Verona Durick, Florence Barbiers, Walter Scheirer, Eli Bourdon, Elena Mazzarello, Carol Wolfe, Ralph Johns, Christine Russel, Louis Meyers, Vinal Smith, Oscar Tourtellotte, Barbara Whitney, Aniceta Sheas, George Gooding, Genevieve Thompson, Leo Litwin, Alexander Gelpe and Alan Chakma Akjiani.

Alumni Elections

Charles Dennée, president; William B. Burbank and Susan Williams, vice-presidents; Homer Humphrey, William Gray and Grace May Stutsman, financial, recording and corresponding secretaries, respectively; Alfred De Voto, treasurer; George S. Dunham, auditor; Percy F. Hunt, Eleanor Clew-

Indian Chiefs Honor a Chief of Music



Charles Wakefield Cadman's Recent NBC Broadcast from New York Was a Signal for the Gathering of a New York State Tribe, Who Presented Him with a Rare Ceremonial Mask of Corn Husks Used in the Corn Dance as a Tribute Arranged by the National Broadcasting Company. In the Ceremony of Presentation, the Indians Thanked the Composer for His Interest in Preserving Their Folk-Lore

ley Snow, Stanley B. Hassell and Marie Murray, directors; Eustace B. Rice, Edwin L. Gardner, F. Addison Porter and Ralph L. Flanders, trustees of funds, were elected.

W. J. PARKER

FIRST OUTDOOR OPERA GIVEN IN WASHINGTON

"Aida" Produced with Corona, Aves, Ferrara, Amato, Ananian and Ruisi as Principals

WASHINGTON, July 10.—The first outdoor performance of opera ever given in this city took place when "Aida" was sung in the Griffith Stadium on June 19. Despite a drizzling rain, some thousands of persons remained to applaud vigorously.

The title role was taken by Leonora Corona, whose singing was magnificent throughout. Her resonant tones carried easily, and her impersonation was admirable in every detail. Dreda Aves, the Amneris, also came in for a generous share of approval; and the Radames of Pasquale Ferrara had vocal distinction.

Especial power and authority was given to the character of Amonasro by Pasquale Amato, his rich voice having a thrilling quality. Completing the cast in a highly satisfactory manner were Paolo Ananian as the King and Nino Ruisi as Ramfis. Giuseppe Creatore conducted with his accustomed enthusiasm. The production was arranged by Alfredo Salmaggi.

Twelve Toscanini Fund Orchestral Concerts Announced

Twelve Toscanini Fund Orchestral Concerts, sponsored by the Musicians Emergency Aid and paid for from the proceeds of the benefit concert on April 28, by the New York Philharmonic-Symphony under the leadership of Toscanini, will be given during July and August for students in the summer schools of Columbia University, Hunter College and New York City College.

The concerts will be given in the Riverside Church, the chapel of Hunter College and the Great Hall of City College. They are scheduled as follows: Under Sandor Harmati with Ivan Ivan-

tzoff, tenor, as soloist; July 13, 14 and 15; under Theophil Wendt with Mary and Virginia Drane, violinists, on July 19, 21 and 22; under Jaffrey Harris, with Edward Weiss, pianist, on July 25, 26 and 27, and under Paul Eisler, with Isolde von Bernhard, soprano, on Aug. 2, 3 and 4. The concerts will be broadcast over WEAF network.

Hadley to Conduct Own New Works in Robin Hood Dell

Dr. Henry Hadley is to be guest conductor of the Philadelphia Orchestra at concerts in Robin Hood Dell, Fairmount Park, Philadelphia, for the week beginning July 12, giving world premieres of two of his own works. These are "Belshazzar," with the Strawbridge and Clothier Chorus, soloists and orchestra, and his new "San Francisco" Suite. The latter is in three movements, "The Harbor," "Chinese Quarter" and "Mardi Gras."

Dr. Hadley conducted an orchestral concert at Norfolk, Conn., on June 26.

New York College of Music Gives Commencement Concert

The New York College of Music gave its fifty-third commencement concert in Town Hall on June 17, when an ensemble of twelve harps played Ravel's "Bolero" and Handel's Sarabande in D Minor in arrangement made by A. Francis Pinto. Yolanda Greco received the degree of Master of Arts. Soloists in piano, vocal, violin and cello numbers were Anna Aidala, Elsie Drechsler, Gladys Haverty, Evelyn Fine, Thalia Cavadias, Emil Borsody, Winifred Welton, Frederick Dvorch and John Fina.

Summer Session Opens at Ithaca

ITHACA, N. Y., July 10.—Ithaca College, formerly Ithaca Conservatory, opened its ten weeks' summer session on June 20. The six weeks' session began on July 5. Both music and academic courses are held.

The faculty includes Ruth Aldrich Hastings, Jennie Witmer Talcott, Sidney Landon, Adrian Newens, Bessie Speed, Jay W. Fay, Bert Rogers Lyon, Joseph Lautner, R. Mae Holmes, William Coad, Elsbeth Jones and Albert Edmund Brown.

PHILADELPHIA OPENS PROGRAMS IN DELL

Large Audiences Attracted by Orchestra in Out- door Series

PHILADELPHIA, July 10.—The third season of summer concerts by the Philadelphia Orchestra in Robin Hood Dell, Fairmount Park, has drawn large audiences. The opening program on June 28 attracted more than 5000; and attendance on other nights has been from 3500 to 4000. The Friday program was called off on account of rain.

Alexander Smallens is again the general musical director and conductor for the first fortnight; and Louis Mattson, assistant manager of the Philadelphia Orchestra, the manager. Saul Cohen-Castan is once more acting as assistant conductor. The president of the Summer Concerts Association Incorporated is Dr. Herbert J. Tily, a notably civic-minded business man and a composer in his own right.

Leopold Stokowski opened the series with a fine reading of the Overture to "Die Meistersinger," after which Mr. Smallens proffered his initial program, which included Saint-Saëns's "Phæton," excerpts from "The Damnation of Faust" and an electrifying performance of Tchaikovsky's Fifth Symphony.

A substantial version of Brahms's Second Symphony was the *pièce de résistance* of Wednesday's program, which had as its most popular feature Grieg's "Two Pieces for String Orchestra" and a suite from "The Snow Maiden" by Rimsky-Korsakoff.

Bampton Is First Soloist

Rose Bampton was the first soloist of the season on Thursday. This talented contralto with the richly textured voice sang the Air of Lia from Debussy's "The Prodigal Son" and "Adieu Forêts" from Tchaikovsky's "Jeanne d'Arc" with feeling and impeccable technique. The orchestra rolicked through "Till Eulenspiegel" and offered other works.

An altered program for July 2 telescoped the main numbers of the omitted Friday list with Franck's Symphony and the "Schéhérazade" suite.

Beethoven, Mozart and Wagner were represented on the initial Sunday night program by the "Leonore" Overture No. 3; the "Jupiter" Symphony and the Death Music and Immolation Scene from "Götterdämmerung."

The holiday concert on the Fourth was popular, including Sousa's "The Stars and Stripes Forever," Strauss's "Tales from the Vienna Woods" and Victor Herbert's "American Fantasy."

Robert Franck, violin pupil of Efrem Zimbalist, at the Curtis Institute of Music, was the soloist on July 5.

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The Importance of Local Orchestras to Active Culture in American Cities

By CLIFFORD VAUGHAN

THE talent for organization is one of our greatest national assets. We organize effectively in the business world, and should cooperate with equal effectiveness in the field of music. Many excellent clubs, both musical and otherwise, aid musical projects and are largely responsible for the level of taste already attained in this country. But even if the professional musician cooperated with these groups to the extent of 100 per cent, this would not be sufficient because such clubs still have the nature of private enterprises.

The amount of money spent each year in the United States for musical fare is considerable. Some of this expenditure is wisely planned, much of it is not. Very often in a city there will be different events on one evening, with scattered attendance and questionable success at box-offices. If united in a common cause, competitors would more than double the existing artistic interest. The type of music for each concert should not be left to chance. Tastes differ so greatly that only a well-experienced musician can successfully plan a program or series of programs.

The Value of an Orchestra

A symphony orchestra is the most valuable nucleus in any city for successful, artistic organization. Its programs are usually of the highest possible order, and in time form a standard that exerts a great influence on all musical activities.

A comparison of concerts in any two cities, one with, the other without, a regular symphonic series, will amply demonstrate the value of the symphony orchestra as a cultural medium. It is even possible that the business of a city will react somewhat to the influence of well-organized musical activity. People will be attracted to the city of the widest culture; surely none will be repulsed.

A visiting orchestra or chorus provides a fine evening's entertainment, but this is not sufficient. With an orchestra of its own, a community would develop a pride in achievement that visiting artists could not supply.

A symphonic organization should also be an inspiration to local composers.



Clifford Vaughan, Conductor, Who Advocates Organization as an Aid to Progress

It could develop the amateur to a professional status. It could even discover talent that might never assert itself under other conditions. Novelties that visiting organizations would seldom dare to risk could be brought out. The chorus, the soloist, would have a fine outlet for expression.

The amateur and semi-professional of every community should be given every opportunity to exercise their love of music in a practical way. They may be of considerable value to the community. They usually prefer the best works. They seek and play great compositions with an ardor that would put to shame many a professional musician.

A Knight Errant

The professional is, or should be, the knight errant of music. He must assemble the loose threads of musical interest and effect their combination. The professional would be the first to benefit by his own efforts and, in benefiting himself, would automatically benefit everyone.

Only a well-equipped musician is capable of assuming the role of leader, for the field must embrace symphony, sinfonietta, chorus, chamber ensembles,

opera, operetta and even composition.

When communities are made to feel that the symphony orchestra is not meant solely for large cities; that talent is deserving of opportunity everywhere; and when the professional musician learns that his is really the greatest responsibility in the progress of musical understanding—then will America be on the way to a genuine musical culture.

DELAWARE HAS FESTIVAL

High School Contest and State Club Meeting Held in Dover

A novelty in competition festivals among the high schools was introduced in the recent Delaware state contest held at Dover, in which 976 participants were enrolled. The novelty was suggested by the adjudicator of the contest, Augustus D. Zanzig of the National Recreation Association, who asked that a number of the outstanding performances during the festival be repeated in a special program. Those selected to appear were the Brass and Woodwind Ensemble from Milford; Roland Hudson, of Laurel, trumpet solo; the Selbyville Girls Glee Club, the Ferris Industrial School Band and the prize-winning Lewes Band. In addition to the appearance of these contestants, special numbers provided by the State Federation of Music Clubs were an Elementary School Choir from Georgetown Demonstration School, and a string quartet and a violin soloist from Wilmington Music School. The festival was arranged by Glenn Gildersleeve, State Director of Music.

The festival was followed by a meeting of the Delaware Federation of Music Clubs. A banquet was held at the Century Club, at which addresses were made by Mrs. Elmer James Ottaway, president of the National Federation of Music Clubs, Mr. Zanzig, Dr. H. V. Holloway, State Superintendent of Public Instruction, and Marguerite Burnett, State Director of Adult Education. A tribute to Delaware composers was paid by Mrs. Ridgely Harrington of Dover. Two of the composers present, Leslie Carpenter of Wilmington and Charles VanLeer of Seaford, spoke. Mrs. C. C. McNutt of Wilmington sang a group of songs, and Charles Edwards of Wilmington gave a group of violin solos.

Josephine Forsyth's Setting of "Lord's Prayer" Is Heard

Josephine Forsyth's setting of "The Lord's Prayer" was given many times in June in New York, Brooklyn, Washington, Los Angeles and other centres. It was sung by Gina Pinnella, and in St. Paul's Methodist Episcopal Church, as well as on a Washington program in Bryant Park. "The Lord's Prayer" was heard at the convocation of the American University in Washington, and was sung on a Federation of Churches program in Green Avenue Baptist Church, Brooklyn. Broadcasts of this number were also given. Other songs by Miss Forsyth were sung by Maude Runyan for the Chaminade Club of Yonkers at a program in Bronxville.

Louis Sherman Booked for Steel Pier

Three appearances in opera at the Steel Pier, Atlantic City, are on the summer calendar of Louis Sherman, tenor, who recently returned from Italy. Mr. Sherman is to give a joint recital with Helena Alton, soprano, in Boston on July 31, and will be a soloist of the Matinee Musical Club in Philadelphia next January. He is under the management of J. W. Cochran.

HEARD IN SYRACUSE

Morning Musicals Ends Forty-first Season of Attractive Events

SYRACUSE, N. Y., July 10.—The Morning Musicals, Inc., recently ended its forty-first season. Aside from the regular departments, two divisions are particularly notable. One is the department of public school music; the other, the Morning Musicals Pro-Art Club.

The public school music department was organized three years ago for the purpose of giving high-grade programs in the schools, and each year has brought an increase in the number of concerts as well as in their quality. Thirty concerts given last season in the city and outlying districts were heard by 30,000 pupils, and more than ninety artists took part.

The purpose of the Morning Musicals Pro-Art Club, formed last year, is to afford opportunities for appearance to members who might not otherwise have such opportunities. The club also aims to develop ensemble numbers and to enable members to try out numbers which they expect to present before the entire Morning Musicals membership.

Frances Pelton-Jones Gives Colonial Musicales in Greenwich

"Echoes from the Days of George Washington" was the title of an attractive colonial musical given by Frances Pelton-Jones, harpsichordist, in the Pickwick Arms, Greenwich, Conn., on June 2. Music by Frances Hopkinson, Boccherini, Martini, Samuel Webbe and other composers of the period appeared on the program, in which Mrs. Pelton-Jones was assisted by William Hain, tenor of the New York Opera Comique.

Emerson Whithorne Marries

The marriage of Emerson Whithorne, American composer, to Pauline Reynolds Harvey took place on June 28 at Dixon, Ill. Mrs. Whithorne is a daughter of the late Mr. and Mrs. Horace Guilford Reynolds of that city. Mr. and Mrs. Whithorne will live in New York.

Bruno Huhn left New York on June 30 to spend the summer at East Hampton, L. I. He returns to New York on Labor Day.

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CHICAGO ENSEMBLE GIVES LIGHT OPERA

Newly Organized Company
Presents "Mikado" as
Initial Bill

CHICAGO, July 10.—The newly organized Chicago Light Opera Company presented Gilbert and Sullivan's "The Mikado" as its first offering in Fullerton Hall of the Art Institute, on June 6 and 7. Repetitions were given on June 9, 10 and 11 before large audiences in Kimball Hall.

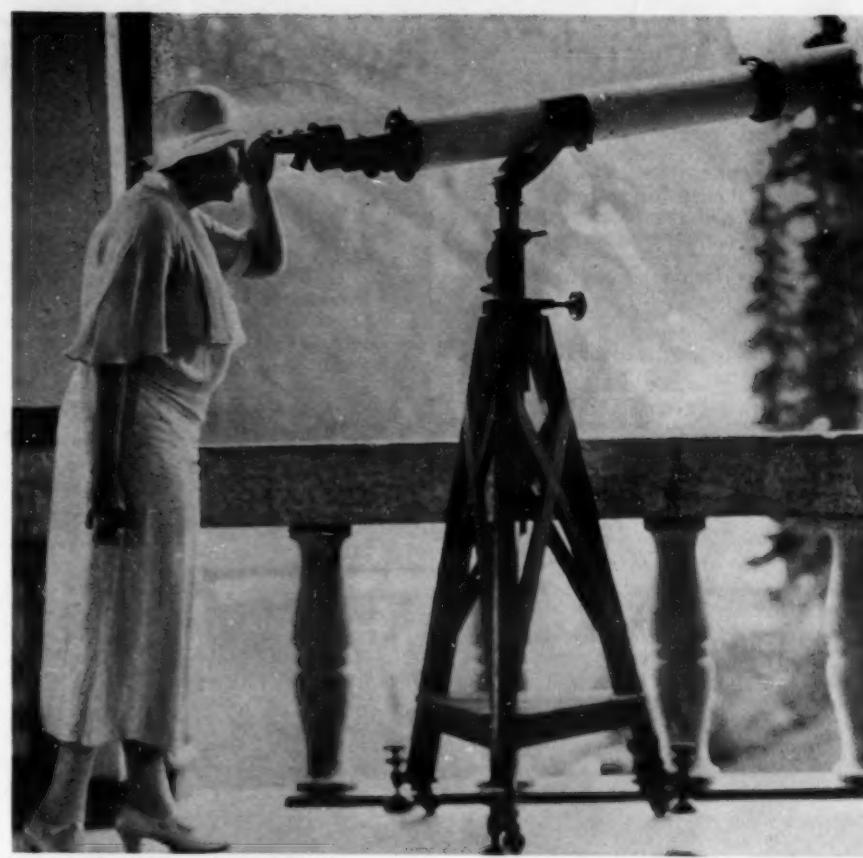
The cast consisted of Henry Oehler, Morris Cherest, Howard E. Banta, Stewart P. Mulvihill, Elizabeth Conant, Elizabeth Shaw, Fern Oliver, Eileen Hutton, Robert Philips and Sono Osato. Carl Craven was the musical director; Charline Marmein, dramatic director. In lieu of an orchestra two pianos were employed, played by Martja Lathrop and Mae L. Kimerly.

Fortune Gallo's grand opera screen production, "I Pagliacci," with leading roles sung by Alba Novella, Fernando Bertini, Mari Ovalle, Giuseppe Interante and Francesco Curci, was recently featured in a two weeks' run at the Cinema Theatre.

Hold June Festival

A June festival held in the Diana Court of the Michigan Square Building offered programs of variety. The Chicago Chamber Music Ensemble participated in several concerts. Soloists included Enrico Clausi, tenor, and Eva Gordon Horadesky, contralto, as well as participants in dance programs.

One program featured Indian music and included numbers from Cadman's "Shanewis" and Eleanor Everest Freer's "Chilkoot Maiden." Soloists were Princess Tsianina, soprano; John



Associated Screen News, Limited, Banff
Gena Branscombe, Pianist, Composer and Conductor, Gazes at Victoria Glacier Through the Large Telescope on the Terrace of Chateau Lake Louise on Her Recent Visit to That Pictorial Spot

Carver, tenor, and Lionel Sinclair, pianist, who played works by Freer and Cadman. The Chicago Philharmonic Singers, led by Rudolf Haas, shared the program.

Solo Recitals

Glenn Dillard Gunn, pianist, opened a series of concerts in the Punch and Judy Theatre with a recital on June 28. Mr. Gunn played works by Bach-Busoni, Beethoven, Chopin, Szymanowski, Liszt, Debussy and Ravel with authority and strong individuality.

Leon Sametini, violinist, was heard in recital in the same theatre on June 30, playing with distinction concerti by Nardini and Vieuxtemps. He was assisted in a spirited performance of Mendelssohn's D Minor Trio by Edward Collins, pianist, and Goldie Gross, cellist.

Marshall Sumner, Australian pianist, disclosed technical power and discreet musicianship in a recital at the Punch and Judy Theatre on July 5.

Cave Thompson, blind pianist, gave his annual recital in Kimball Hall on June 16. Mr. Thompson mastered a difficult program with technical ease.

Jerome Siegan gave a piano recital in Kimball Hall on June 12. The program consisted of music by Beethoven, Arensky, Rubinstein, Scarlatti, Chopin and Liszt.

ALBERT GOLDBERG

Fjola Marine in Debut Recital

Fjola Marine, a young Canadian soprano, hitherto unknown to New York audiences, made her first appearance in recital in the Cort Theatre on the evening of June 19.

Miss Marine displayed a voice of good quality though not invariably well produced. German lieder, "Pace! Pace!" from "La Forza del Destino," a group

of songs by Leah Russell dealing with New York life, and accompanied by the composer, and a group of Icelandic airs were the main issues of the program. Miss Marine has many of the necessary things for a successful concert career and her failings of the present time will undoubtedly disappear with experience. Richard Wilens accompanied and William Brailowsky played violin obbligatos.

N.

Jessie Ward-Haywood Gives Program

Jessie Ward-Haywood, poet-diseuse, appeared in a National Poetry Week program, assisted by Paul Sargent, pianist, in the Barbizon Plaza recently. Mrs. Haywood sang songs by Debussy, Chausson, Staub, Schubert, Rogers, Rachmaninoff and Curran; and was heard in a group of poems from her forthcoming book, "Released." Mr. Sargent played music by Chopin, Ireland, Debussy, and Ibert. The artistic program was greatly enjoyed.

"Two Responses from the Temple Service," by Mr. Rogers, were sung by Mrs. Irvin Stone, Mrs. Roy Lowe, Alex Johnston and Howell James, with Frederick King as accompanist. Also taking part in the program, in addition to the composers mentioned, were Pauline Buske, Warren Hull, John M. Steinhardt, Jr., David Griffin and Gladys Couth Hodges.

Officers are: Mrs. Fred Wallace, dean; Frederick King, secretary; Alice Mayfield, treasurer; Louise D. Fischer, Gisela Bauer Sutter and Francis de Burgos.

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COMPANY

Orchestral Works and Songs of Merit Are Issued

Jacobi's "Indian Dances" Notable Addition to Orchestral Repertoire

Following the recognition given Frederick Jacobi's "Indian Dances" several years ago, when they were played on the programs of several of our leading symphony orchestras, has come their publication by the Universal Edition, Vienna.

The large orchestral score is at hand and is a truly notable addition to symphonic literature. Mr. Jacobi's set of dances reflect, as do few works based on the music of the Redman, an integration on the composer's part of indigenous material, rather than an elaboration or artistic arrangement. Alert and interested in the civilization in which we live, Mr. Jacobi visited the Indians in New Mexico some years ago and studied their music, not in a superficial manner, but quite exhaustively. From that study his fine String Quartet came into being, and later this orchestral work.

Four are these in number, a "Buffalo Dance," "Butterfly Dance," "War Dance" and "Corn Dance." They are extraordinarily sensitive movements, in which the composer shows how he has allowed the folk strain to undergo a symphonic metamorphosis under his inspiration, so to speak, adding the freest harmonic background to intensify the melodic flow. The instrumentation, for a very big force, is carried through in a masterly way. We have known Mr. Jacobi's gift in that direction ever since his first orchestral work was given in New York. The movements are finely contrasted, the first, a Lento non troppo, the second, an Andantino, the "War Dance" a thrilling Furioso, and the "Corn Dance" a Moderato.

Conductors should be ready to present a work of this kind. It has a definite scheme, is instrumentally grateful, and should appeal in foreign lands as well as in our own. Abroad they still think of us as Indians of some sort or other. . . . The work since its performance in manuscript has been revised by the composer and this published edition is the fruit of the revision. There is a dedication to the composer's wife, who is an accomplished concert pianist.

Transcriptions and Original Piece for Wind Ensemble by Maganini

Quinto Maganini has made some excellent additions to the woodwind ensemble series issued by Carl Fischer, Inc. For flute, clarinet and bassoon, he has transcribed and edited an "Allegretto piacevole" by Johann Christian Bach, Bach's youngest son. For flute, oboe, clarinet and bassoon an "Allegro brillante" by Johann Christoph Fr. Bach; for flute, oboe, clarinet, horn and bassoon a "Gypsy Dance" by Franz Danzi. The last named has been elaborated, according to the transcriber's note.

An original composition by Mr. Maganini, issued in the same series, is "La Rubia (Fairest One)," a Spanish serenade for oboe, clarinet and bassoon. It is a melodious *moreau de salon*, which should find much favor. Himself an accomplished flutist, as well as conductor

and composer, Mr. Maganini has done his transcriptions with an intimate knowledge of the instruments.

The pieces are issued in attractive octavo size scores, as well as parts.

New Song by Jacques Wolfe Appears

Jacques Wolfe, who has had notable success with his songs "The Glory Road" and "Gwine to Heben," gives us a charming bit in his "Sailormen"



Frederick Jacobi, Whose "Indian Dances" for Orchestra Have Been Issued in Vienna

(New York: G. Schirmer, Inc.) introduced last season by John Charles Thomas, to whom it is dedicated. Herb Roth's lines are pictured in music of pleasing quality and musicianly fibre. There is a wholly delightful ending, which will win audiences everywhere. Medium (high) and low keys are issued.

A.

Transcriptions for Strings by Kramer

Three excellent transcriptions by A. Walter Kramer have been added to the Witmark Instrumental Library. The works, which are arranged for string orchestra with a rare sense for instrumental effect, comprise the two minuets from Brahms's Serenade in D Major, Schumann's "Abendlied," Op. 85, No. 12, and Peter Cornelius's "Ein Ton" (New York: M. Witmark & Sons, Educational Publications). Each work, issued in score and parts, is preceded by a short explanatory note by the transcriber.

The charming Minuets I and II from Brahms's early and seldom heard Serenade, Op. 11, are here set forth in an instrumental medium where they may achieve more general popularity than has been their past lot. And the style of Brahms, even in this early and more experimental stage, is so solid and independent of orchestral bravura that the two movements lose nothing by their change of clothing.

Schumann's "Abendlied" is given a beautiful setting, in which the melody is handled by a solo 'cello, a background being furnished by muted strings.

"The Monotone" of Cornelius calls for a harp in addition to the string group. The single tone, from which the work receives its title, is sustained throughout by a solo 'cello. It is a striking work, and should prove most effective in its new setting.

A Plantation Song for Baritones

A plantation ditty, called "De Grey Owl" (New York: Galaxy Music Corporation), by Carl Brunner, a setting of one of Frank L. Stanton's attractive little poems, should be a very successful song for baritones who desire a light but worthy number for their programs. The music is simple and melodious, with just enough of the pentatonic feeling to reflect the Negro character of the text. It has a "blue chord" at the end, a timely touch that is as appropriate as it is deft.

More Beethoven Sonatas Transcribed for Organ by Thatcher

The second volume of transcriptions for organ by Howard R. Thatcher of "Slow Movements from the Pianoforte Sonatas of Beethoven" (New York: J. Fischer & Bro.) is issued. This one contains seventeen movements. As in Vol. I, reviewed in these columns previously, Mr. Thatcher has made his transcriptions in impeccable style, preserving in every case the spirit of the original. Among the movements to be found here are the Andante con variazioni from Op. 26, the Andante and Adagio con espressione from Op. 27, No. 1, the Adagio sostenuto, from Op. 27, No. 2, popularly called the "Moonlight" sonata, and the Andante con moto from Op. 27.

Fortner, Young German, Writes String Quartet

Young Germany is again represented by a new name, Wolfgang Fortner, whose String Quartet (Mainz: B. Scott's Söhne; New York: Associated Music Publishers, Inc.) makes its appearance in a finely printed octavo size score. Fortner, born in Leipzig in 1907, is a keen and vigorous modernist. There is a Hindemith influence in this music, plus an individual note that peeps up from time to time to announce its presence unmistakably. The work is in four movements, of which the polyphonic Adagio con moto seems to us the best, and is inscribed to the Berlin String Quartet.

■—Briefer Mention—■

For Orchestra

Taking one of Dvorak's most attractive compositions, his Sonatine, Op. 100 for violin and piano, Rudolph Kopp has orchestrated it for school purposes and given it the title "From the Western World." The four movements, of which its charming Larghetto has become known in Kreisler's transcription as "Indian Lament," make an attractive *sinfonietta* for high school programs. Mr. Kopp has done his orchestrating well. (Silver, Burdett.)

Miniature scores appear from Editions Maurice Senart, Paris, of Arthur Honegger's Concerto for 'cello and orchestra, Tibor Harsanyi's Overture Symphonique, and two Jean Rivier works—an "Ouverture pour une Operette Imaginaire" and an Adagio for string orchestra. The Honegger is quite a good concerto, but uneven; the Harsanyi clever but shallow, and the Rivier overture undistinguished. His Adagio for strings, dedicated to Pierre Monteux, on the other hand, pleases us very

much. It has breadth and a certain nobility.

For Chorus Study

"The Choralist's Double Dozen" is the title of "twenty-four 'case-method' exercises for small and large chorus" by Albert Stoessel. In it Mr. Stoessel has set down some of the exercises and devices that have helped him solve the many problems that have confronted him in choral rehearsals. A master of choral conducting, his suggestions should be of incalculable aid. There is a preface by Caroline Beeson Fry, vocal instructor of standing and conductor of the White Plains, N. Y., Choral Society, a unit of Mr. Stoessel's Westchester County Festival Chorus, in which Mrs. Fry, to whom the author pays a tribute in his introduction for her achievement with her chorus, explains the procedure by which she has worked, so that in Mr. Stoessel's words they "sound like a body of professional singers." (Birchard).

For Organ

Fugue in C Major. By Mozart. Arranged by H. Middleton. Overture to "Rinaldo." By Handel. Arranged by L. J. Blake. (London: Year Book Press.)

For Violin with Piano Accompaniment

"Chanson Polonaise," "Danse Paysanne." By Karol Szymanowski. Transcribed by Paul Kochanski. Two virtuoso transcriptions for violinists of the better sort. The "Danse Paysanne" is of unusual brilliance in its finale. (Universal.)

■—New Music Received—■

Part Songs

For Women's Voices Three-Part

"The Flowers All Sleep Soundly." By Arthur Dana. "The Shepherd of Dunbleton." By J. Sebastian Matthews. "Drowsy Dream-Town." By Mrs. H. H. A. Beach. (Schmidt.) "Singers and Songs." By H. Warlick Eichhorn. (Witmark.)

For Women's Voices Four-Part

"Passing By." By Edward Purcell. Arr. by Lucina Jewell. (Schmidt.)

• For Mixed Voices

Eight-Part

"Onward Christian Soldiers." By Sullivan. Transcribed by Lawrence G. Nilson. (Witmark.)

For Male Voices

"Turkey in the Straw." Transcribed by Wilhelm Schäffer. (Witmark.)

For Violin Teaching

"Song of the Canoe." By Stanley Preston. "Swing Song." By Frank Richards. "Evening Song." By Alice Niles. "The Merry Gondolier." By Eleanor Graham. "The Garden Party." "Tambourine Dance." By James Hunter. "Watching the Stars." "Moonlight on the River." By Howard Franklin. (Carl Fischer.) "Haymakers' Festival." Arr. by Albert Parker. "General Washington's March." Arr. by James Hunter. (Carl Fischer.)

For Piano Teaching

"The Little Patriots." By John Pepusch. Arr. by Arnold Haynes. "Pine Trees," "Spanish Moss." By Mildred Adair. "Washington's Triumph." Arr. by Henry Fiske. "The Express Train." By Joseph Gahm. "Swinging Lanterns." "Coasting," "Around the Christmas Tree," "The Thanksgiving Party." By Maxwell Eckstein. "Pirates Bold." By Elsa Sherman. (Carl Fischer.) "Notes Before Notation." By Eva Pain. "A Child's Day." Fourteen Short Pieces. By Dora Pierce and Lilian Leavitt. (Oxford.)

For Piano

"A Tahitian Dance." "December and May." "Here and There." "Two Pastoral Preludes." By Harold Craxton. "The Gossip." By Couperin, arranged by Harold Craxton. "Picture Palaces." By E. Markham Lee. Ballade No. 2 in A Minor. By York Bowen. (Oxford) Oriental Silhouettes: "The Camel Driver." By Irene Rodgers. "Dance of the Blackbirds." "The Sprightly Mr. Spratt." Arranged from Jessie L. Gaynor's Operetta, "The House That Jack Built." By Dorothy Gaynor Blake. Varsity March, "India." "Butterfly Waltz," and "Espagnol." By Juan Masters. (Clayton F. Summy Co.) A Sheaf of Pieces. By Ernest Austin. (London: Elkin & Co. New York: Galaxy.)

Two Unusual Spirituals
for Baritone

DRY BONES by H. T. Burleigh

and

LORD, I WANT TO BE by Stewart Wille

Galaxy Music Corp., 2 E. 46th St., New York, N.Y.

Valuable Study, Absorbing Fiction Appear

Arnold's "Art of Accompaniment from a Thorough-Bass"

An impressive contribution to musical scholarship and a work that will long stand as an authority in its field is F. T. Arnold's "Art of Accompaniment from a Thorough-bass," published by the Oxford University Press. Here, embodied in a volume of large proportions, are the results of a lifetime's painstaking research on the part of an expert.

Not the least valuable aspect of the work lies in its copious quotation of source material. For the first time a large number of treatises of the sixteenth, seventeenth and eighteenth centuries, treatises scattered about in the great European libraries and extremely difficult of access to the average student, are brought together and correlated; and not only are the results of this correlation shown, but the original texts are themselves quoted at length and analyzed in page after page of detailed discussion.

Considering the early experiments in figured bass by Diego Ortiz, Peri, Caccini, Cavalieri and Viadana, the author traces the development of the technique to its eighteenth century zenith, and then dissects the subtle processes of the mature art, leaving no stone unturned or cranny unexplored. The result is of course the explosion of a number of almost traditional fallacies which have cluttered the business of musical "restoration" for many years.

The book deals, obviously, with the art, practiced in Europe during these centuries, of improvising accompaniments on keyboard instruments according to certain more or less fixed rules, and with the assistance of certain notational symbols which have nowadays passed out of general use. Actually, however, the thorough analysis of this art involves a study of the entire technique of composition of the period; for practically all the conventions and formulas of eighteenth century music are bound up in one way or another with thorough-bass, and are not to be understood without a knowledge of it.

The technique of writing or playing a figured accompaniment of this period according to the methods of contemporary accompanists is a much more complicated matter than is generally supposed. The bare symbols indicated in the figured bass permit of an immense latitude of interpretation, a latitude which, however, was not allowed to contemporary musicians, as a careful examination of the old treatises shows. On the contrary, the conventions of voice leading were exceedingly strict, and there was much in the musical tradition of the period that is by no means implicit in the notational signs or in the harmony-book rules by which the average musician proceeds in guessing his way through classical works.

Scores dating from the time of Bach and Handel are only too often performed today in a manner that be-speaks more enthusiasm than scholarship on the part of their interpreters and arrangers. What a howl of horror would go up among our audiences and critics if some conductor should push a passion for originality so far as to perform a Wagner opera without the trombone parts! Yet mutilations of equal seriousness are perpetrated frequently on the music of this earlier period with comparative impunity.

A careful study of Mr. Arnold's work should be indispensable to anyone who pretends to interpret or transcribe authoritatively the music of the eighteenth century, and—aside from that—it contains much fascinating reading for anyone with a flair for the perusal of those curious channels of technical convention through which developed the style of the great classical composers.

WINTHROP SARGEANT

A Fine Novel by Basil Maine

With his first novel "Rondo," published two years ago, Basil Maine gave us a very definite indication of his ability as a writer of fiction. In his second novel "Plummers Cut," published recently in London by Desmond Harms-



Basil Maine, Music Critic of the London "Morning Post" and London Correspondent for MUSICAL AMERICA

worth, he advances from the place his previous novel had entitled him to the very front rank.

"Plummers Cut," a story laid in one of the dreary parts of London, is one of the most absorbing novels we have read. Mr. Maine has not only written a powerful story, for that it is, but he has developed his characters psychologically in a manner so masterly as to command everyone's attention and praise.

His poor frustrated minister and the equally inhibited old maid who helps him in his work at the mission, assists him, of course, because she is in love with him, though she dare not reveal it, the portraits of the sensuous Ivy, of his housekeeper, Mrs. Scar—all are figures who move with great reality not only through the pages of the book but through our consciousness.

Mr. Maine's style, when needed, is modern in text orchestration, if I may use the term. On the whole he has the very rare gift of writing simply, with much tenderness and always with distinction. His "Plummers Cut" ought to make him a reputation in fiction wherever the English language is spoken.

A. W. K.

On Organ Improvisation

For all who are interested in the subject and who read German well a little book of some one hundred-seventy pages entitled "Die Orgel-Improvisation" (Leipzig: J. J. Weber) by Gerh. F. Wehle has a real meaning. Organ improvisation has always been a subject of much mystery to the uninitiated among music lovers. Herr Wehle here outlines the basic principles of the art admirably, with excellent examples, including several of his own compositions. The book is dedicated to Dr. Hans Joachim Moser.

A.

"Pianistic Perfection"

A lucid exposition of Karl Leimer's principle of piano teaching is found in "The Shortest Way to Pianistic Perfection," written by this master in collaboration with his famous pupil, Walter Giesecking. In a foreword, Mr. Gieseck-

ing praises the Leimer method as "the best and most rational kind," and speaks of the value of self-criticism which it inculcates. The book is plentifully illustrated, and concludes with the entire score of Beethoven's First Sonata. (Presser.)

Work by Cortot Translated

Alfred Cortot's "La Musique Française de Piano," first series, now appears in an English translation by Hilda Andrews under the title of "French Piano Music" (Oxford). The composers dealt with are Debussy, Franck, Chabrier and Dukas. A second series will be devoted to the works of d'Indy, Ravel, Saint-Saëns and others.

L.

Music Study Under Difficulties

"The Big Road," a novel by Ruth Cross (New York: Longmans, Green & Co.), has the Southwest of pioneer times as a background and a passion for music on the part of the hero as a dominating note. A boy's love for the art is constantly frustrated by his father's materialism. The book is not musically significant, and only mildly interesting as a novel.

"To Whom It May Concern," by M. R. Werner (New York: Jonathan Cape and Harrison Smith), is the life story up to the present of Victor Seroff of Tiflis, who escaped Russia during the Revolution and settled in Paris after hair-raising adventures. His career as a musician is only incidental to the story. There is a final chapter on Isadora Duncan, whom Seroff knew in her last years.

Spaeth Gives Versified Advice on Bridge

Dr. Sigmund Spaeth has turned his versatility to contract bridge, and written a book of verses on the subject, "Sing a Song of Contract" (New York: Carl Fischer, Inc.). The verses, jauntily rhymed and filled with pithy advice to the player, are to be sung to "Son of a Gambolier."

Q.

BOOKS IN BRIEF

"THE B. B. C. YEAR-BOOK, 1932." The program period covered is from Nov. 1, 1930, to Oct. 31, 1931. General information concisely presented, dealing with music, religion, politics and other topics. Illustrations, including pictures of celebrities, are copious. (British Broadcasting Corporation, London.)

"SOUND AND SENSE FOR SINGERS," by Deane Dossert, with an introduction by Adrian C. Boult. A compact treatise which emphasizes the essentials of reliable vocal technique. (J. Fischer & Bro.)

"THE RICHEST WOMAN IN TOWN," by Henry Bellmann. As distinguished in literature as in the realm of music, Mr. Bellmann is to be congratulated on his penetration in the study of human nature and on his deft character drawing. The scene is laid in a town on the Mississippi River, and the story consistently holds attention. (Century.)

"UNION HYMNAL." Revised and enlarged, this third edition of songs and prayers for Jewish worship is comprehensive and attractively presented. (Central Conference of American Rabbis.)

"SINGING TECHNIQUE," by Percy Judd. Practical rules tersely laid down. Attack, breath control, diction and tone color are points discussed in thirty-two pages. (Oxford.)

"AN EXPERIMENTAL STUDY OF PITCH RECOGNITION," by Laurence A. Petran. Highly scientific and illustrated with diagrams. An issue of "Psychological Monographs." (Psychological Review Company.)

"THE SIGNIFICANCE OF STEPHEN COLLINS FOSTER," by Robert MacGowan. A brief, sympathetic tribute, written with much charm. Foster is identified as "the true child of romance." (Privately printed, Foster Hall Library.)

"VOLUME OF PROCEEDINGS OF MUSIC TEACHERS NATIONAL ASSOCIATION," edited by Karl W. Gehrkens. Reports and general account of fifty-first annual meeting in Detroit, 1931. Addressees by David Stanley Smith, Mrs. H. H. A. Beach, Ernest Powles, Paul J. Weaver, Ernest MacMillan, Henry Purmort Eames, Charles N. Boyd, Harold L. Butler, Florence Lamont Hinman, Frantz Proschowski, Arthur E. Hecox, Mrs. Crosby Adams, Clarence G. Hamilton, C. M. Tremaine, Mrs. Williams Arms Fisher, Carl Engel, William C. Mayfarth, Edith Lucille Robbins and Leo C. Miller.

ATLANTA SOCIETY ENDS FIRST YEAR

Verdi's "Requiem" Is Given in Free Series—Young Pianists Heard

ATLANTA, July 10.—The Atlanta Philharmonic Orchestra and Choral Society closed its first season in June with a highly successful concert which included Verdi's "Requiem," and excerpts—the Preludetto and Intermezzo Sinfonico—from Guido Negri's opera "Cleopatra." Music by Beethoven and von Suppé completed the list. Batons were presented to Walter Sheets, who conducts the orchestra, and Lawrence G. Nilson, conductor of the chorus.

Jessie Dozier Richardson, Mrs. Luther Harper, John Panther and John Hoffman formed the vocal quartet. Dr. Charles Sheldon, Jr., played the organ. The performance was held in the Wesley Memorial Auditorium.

The Philharmonic Society, composed of musicians who contribute their services without pay, has given free concerts on Sunday afternoons. Victor H. Kreigshaber is the president.

Hold Concerto Festival

An innovation in club activities was the Concerto Festival held in the Studio Arts Building under the aegis of the Georgia Federation of Music Clubs, with Evelyn Jackson, first vice-president, in charge. The object was to give young pianists a chance to play with orchestra, the work chosen being Mendelssohn's Concerto in G Minor.

Those who appeared were Mae Rose Sanders and Marian Tillman of Americus; Doris Hancock, Jefferson; Nell Thurman, East Point; Elizabeth Tillman, Margaret Stokey and Roger Stokey, Atlanta. The Boys' High School Orchestra took part under Gaines Walter.

HELEN KNOX SPAIN

NEW ORCHESTRA HEARD

Bloomfield Symphony Membership Represents Community Life

BLOOMFIELD, N. J., July 10.—Conducted by Walter Kurkewiez, the Bloomfield Symphony Orchestra of sixty-four players recently gave its first concert with success, playing music by standard composers.

The enterprise is endorsed by the city authorities. It was started by C. A. Emmons, Jr., director of recreation, and Ruby Oscarson, his assistant, who plays the 'cello.

Membership represents a cross section of community life, including business men, teachers, a veterinary, a housewife, high school and college students, mechanics, plumbers, carpenters and masons.

Sweet Briar College Establishes New Major

SWEET BRIAR, VA., July 10.—"The Relation of Music to the Revolutionary Aspect of the Period 1739-1849" was the subject of the essay by Margaret Bennett for the recently established Interdepartmental Major in Revolution and Romanticism at Sweet Briar College. The essay was written under the supervision of Dora Neill Raymond, professor of history and government, and under the guidance of a committee of which Mary Dee Long, professor of English, was chairman.

"Gurre-Lieder" Among New Discs

Schönberg Work Recorded from Performance

The set of twenty-four discs of Arnold Schönberg's stupendous "Gurre-Lieder," issued by RCA Victor, commands immediately the respect of all lovers of recordings of fine music. The company which has put it forth deserves our praise, too, for the enterprise is surely an idealistic one.

The records are of one of the performances given this year by the Philadelphia Orchestra under Leopold Stokowski, with Jeannette Vreeland, soprano, Rose Bampton, contralto and Paul Althouse, tenor as the principal soloists. Obviously made during an actual performance, the recording has all the faults to which such a procedure is subject. For example, sides of a disc end again and again in most unfortunate places, such as after a measure or two of a new solo part. If you have a machine which automatically turns over the record, your wait is a brief enough one. But how many persons have? It would have been wiser to play this composition especially for recording and figure out the end of a side in more appropriate places.

Mr. Stokowski's idea of this music was discussed at length in this journal at the time of the premieres in Philadelphia and New York. It suffices here to reiterate our belief that he does very little in bringing out any nuances, dealing with the score in a most matter-of-fact way, ignoring many important details, altering the dynamics to suit his taste and taking liberties which far greater musicians would never permit themselves. The singers are without exception worthily reproduced, similarly is the orchestra, though, even on a large Capehart instrument, the volume absorbed in the recording is only a part of the orchestra's true volume.

These records are made with the new material, introduced by Victor with its long playing record of Beethoven's Fifth Symphony some months ago, and are very much lighter in weight than the regulation record. Therefore it is not possible to use them on machines such as the Capehart, which reverses the record automatically. They must be turned over by hand. It is a pity that this was not kept in

mind by Victor in making this important set, a set which appeals to owners of instruments such as the Capehart.

Two Tone Poems by Scriabin

Scriabin's "Poem of Ecstasy" and "Prometheus" have been given a magnificent rendition on four twelve-inch discs in the Victor Musical Masterpieces series, by Leopold Stokowski and the Philadelphia Orchestra. Assisting are the chorus from the Curtis Institute and Sylvan Levin, pianist.

In view of the esoteric quality of Scriabin's music, this set is of untold value, for one can listen and listen again until the mystical significance is grasped. Mr. Stokowski's recording is above praise and the discs themselves are almost without noise.

"Yeoman of the Guard" Complete

Gilbert & Sullivan both considered "Yeomen of the Guard" their masterpiece. Unfortunately the opera is not sung with sufficient frequency for one to become very familiar with it, hence the complete recording by the Victor Studios should be a boon and a blessing to every good Savoyard.

Recorded in England by the D'Oyly Carte company, the actual technical excellence of this set falls a trifle short in spots. Some of Sullivan's cleverest orchestration is in this score, and occasionally, on these discs, the orchestra is subordinated to the voice to an unnecessary extent. This is particularly noticeable in "Were I Thy Bride," over which, it is remembered, Sullivan expended so much thought and labor. However, a complete recording of any Savoy opera is a treasure. This is one of the best.

Carpenter's "Song of Faith" Appears

John Alden Carpenter's "Song of Faith," written on commission from the National Committee of the Washington Bicentennial, has been very well recorded by a new process on two ten-inch discs. The work, scored for chorus, organ and orchestra, has an admirable performance by the Chicago A Cappella Choir and the Victor Symphony Orchestra under Noble Cain.

The work is a dignified one in spite of the necessary element of popular appeal and is of interest quite apart from its timely significance. The recording is clear and the balance between chorus and orchestra excellent. The spoken part, excerpts from Washington's own writings, is delivered by Mr. Carpenter himself.

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Louis Cornell, of the New England Conservatory, who Fulfills a Summer Engagement at the Eastern Music Camp

Two Bach Cantatas Recorded

A set of five double twelve-inch discs of unusual interest to Bach lovers (May their tribe increase!) is two of the master's cantatas, Nos. 4 and 140, issued by Victor in their Musical Masterpieces. These are "Christ lag in Todesbanden" and "Wachet Auf!" The chorus is the Orfeo Catalá conducted by Louis Millet.

The first cantata is recorded in full. Of the second only three of the seven parts are given. As musical presentations this set suffers somewhat from the voice quality, especially in the soprano section, the stridency which seems desirable in Spain being somewhat harsh to our ears. Otherwise, the recording is excellent and the performance one of high quality.

Busch and Serkin Play Brahms

Brahms's beautiful G Major Sonata for violin and piano, played by Adolf Busch and Rudolf Serkin, is Victor's No. 121 of Musical Masterpieces on three twelve-inch discs. Those who know the "Rain" Sonata, as it is sometimes called, will rejoice in this very good recording. Mr. Busch's fine tone and forthright interpretation make the set one of unusual interest. The playing of the Adagio is of rare beauty. Mr. Serkin's part is discreetly done. The recording, technically, is excellent.

Pierné Ballet Suite Recorded by Composer

Pierné's charming ballet suite "Cydalis et le Chèvre-Pied" has been recorded on two twelve-inch discs by the Colonne Orchestra with the composer conducting for Columbia. The recording is excellent, and as the suite itself has considerable charm, especially the "March of the Little Fauns," the two discs are well worth having.

• DISC BRIEFS •

"MEISTERSINGER" OVERTURE. An admirable addition to the many recordings of this number. Bruno Walter is the conductor, the orchestra unnamed. One twelve-inch disc, Columbia.

"HEART WOUNDS" and "THE LAST SPRING" by Grieg, played by the Amsterdam Concertgebouw under Mengelberg. A welcome addition to the all-too-few number of Grieg works available. Columbia.

"SCENES FROM CHILDHOOD" by Schumann. Complete recording by Ives Nat on two ten-inch discs of these charming and simple pieces. Well differentiated playing and tone usually good. Columbia.

"ROSENKAVALIER" SUITE, two twelve-inch discs played by Vienna Philharmonic under Carl Alwin. Only pass-

Louis Cornell Heads Piano Department at Eastern Music Camp

BOSTON, July 10.—Louis Cornell is in charge of the piano department at the Eastern Music Camp, Waterville, Me., this summer.

For the last eight years he has taught at the New England Conservatory in this city. Gladys F. Heathcock, who won the Mason & Hamlin prize of a grand piano at the twenty-first annual competition for students of the conservatory, is one of his pupils.

Mr. Cornell studied piano with Rafael Joseffy, Teresa Carreno and Rudolph Ganz. Wilhelm Middelschulte and Harrison M. Wild taught him organ playing. He was organist for three years at St. Paul's Cathedral, Fond du Lac, Wis., and for two years at Isaiah Temple in Chicago. In 1931 he received the honorary degree of Master of Music from Chicago University.

Mr. Cornell has concertized extensively, and has appeared with orchestras in Europe and America.

W. J. P.

able. Mr. Alwin's tempi are metronomic and the arrangements themselves are not always happy, especially in the final trio where the very necessary voice parts are lacking. The closing duet is excellent. Arnold Rosé plays the violin solo in the Waltz.

"SERENADE" by H. Waldo Warner and "LONGING" by Drdla. An excellent violin recording by Mischa Elman with Carroll Hollister at the piano. Mr. Elman's playing is better than the pieces themselves, though they should have a popular appeal. One disc, Victor.

"OLD FOLKS AT HOME" by Foster and "LONG, LONG AGO" by Bayly. Mme. Galli-Curci sings these two familiar songs in a highly artistic manner. Those who enjoy the songs of yesterday will like this record. Homer Samuels is the accompanist. One disc, Victor.

"MASCHENKA" and "DOWN THE PETERSKY." Russian folk songs inimitably sung by Chaliapin. The first is without accompaniment, the second with a balalaika orchestra. A spirited and delightful disc. The recording is particularly good. Victor.

FINALE from Strauss's "SALOME." Göta Ljungberg and Berlin State Opera Orchestra under Blech. Two sides, twelve-inch disc. Not wholly satisfactory.

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Music in the Radio World

ZOO OPERA ON AIR

Cincinnati Forces Heard in "Carmen" as First of Series

The Cincinnati Zoo Opera inaugurated a series of broadcasts over a WJZ network on July 3 with the hearing of two acts of "Carmen" from 10.45 p. m. until midnight. Isaac Van Grove conducted and the cast included Coe Glade, Marie Buddy, Edward Molitore and Joseph Royer. Dr. Edgar Stilman Kelley was the narrator.

New NBC Civic Artists Series

With Gladys Swarthout, contralto, and Frank Chapman, baritone, as soloists, NBC was to inaugurate on July 12 the new National Civic Artists series, replacing the Civic Concert Hour and the NBC Artists Service Musicale. Cesare Sodero will conduct the NBC Symphony in the weekly broadcasts.

Juliette Lippe, soprano, and Benno Rabinof, violinist, will be guest artists on July 19, and Virginia Rea, soprano, and James Melton, tenor, will appear on July 26. The hour is 9 p. m., over a WEAF network.

Sunday Stadium Concerts Added

In addition to the complete broadcasts of Saturday night concerts from the Lewisohn Stadium in New York, the Columbia Broadcasting System is sending out Sunday night concerts on the air from 8.30 to 9.30, beginning on July 3.

Cleveland Orchestra in Two Concerts

The Cleveland Orchestra, which gave a Summer series under Rudolph Ringwall, assistant conductor, was heard twice over a WEAF network on June 19 and 26.

Cincinnati Musicians Broadcast

Jessie Peters and Ralph Zirkle, duo pianists, and Franklin Bens, tenor, were heard with the WLW Symphonic Group, William C. Stoess, conductor, over the Cincinnati station recently. The pianists played a movement from a Mozart concerto, and the tenor sang an aria from Mozart's "Don Juan." The orchestra played works by Mozart and Mendelssohn.

Ernest Hutcheson Broadcasts from London

Ernest Hutcheson, pianist, who has scored a great success with his weekly hours of music over the Columbia network, was to be heard from London in an all-Chopin recital on July 10 at 12.30 p. m. CBS was to carry this program also.

Kramer Heard in Chautauqua Hour

The guest speaker in the "Chautauqua Opera Hour" on June 24 was A. Walter Kramer, editor of MUSICAL AMERICA in a broadcast over WJZ and a coast to coast hookup. Mr. Kramer's subject was "More Summer Music, and Why." The program also presented Florence Vickland, soprano, Joan Peebles, contralto, and Harry Glickman, violinist, in compositions by Mr. Kramer, who was at the piano.

Rosina Lhevinne and Felix Salmond Heard

Playing the Beethoven A Major 'Cello Concerto among other works, Rosina Lhevinne, pianist, and Felix Salmond, 'cellist, gave the Civic Music Association concert over WEAF on June 11. The response by telegram from listeners was gratifying.

Marie Powers Heard in Several Programs

Marie Powers, contralto, has been favorably heard in radio programs recently. Among them she sang on WJZ on April 3 in a Wagnerian program, on April 24 on WJZ in Dr. Daniel Pohl's hour, and on April 28 on WEAF, singing "Che faro" from "Orfeo" in "Through the Opera Glass," Cesare Sodero, conductor. She was scheduled for the "Golden Gems" hour on WJZ on July 10.

Howard in American Program

John Tasker Howard is directing a program of American music over WEVD, the New York station dedicated to Eugene V. Debs.

Cesare Sodero is presenting condensed operas over WEAF on Tuesdays, 4 p. m. Soloists for the July 5 "Faust" were Carol Deis, Fred Hufsmith, Alden Edkins. His own compositions were featured by Sodero in an orchestral concert July 6.

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Sailors on a World Cruise Go Ashore



Mr. and Mme. Zlatko Balokovic Were the Dinner Guests of Lord Bledisloe, Governor-General of New Zealand, and Lady Bledisloe When They Visited Wellington. This Picture Shows (from the Left) Mr. Balokovic, Lady Bledisloe, Lord Bledisloe and Mme. Balokovic.

Z LATKO BALOKOVIC, violinist, and Mme. Balokovic sailed from Gibraltar for New York on June 15 on the last leg of a world cruise in their schooner yacht, "Northern Light," with Mme. Balokovic navigating the entire trip.

Mr. and Mme. Balokovic left San Francisco on April 1, 1931, visiting some of the Pacific Isles before journeying on to Australia. A three-months' tour of Australia and New Zealand, where the artist was received with

claim, was followed by visits to Bali and Java in the Dutch East Indies. There the travelers were entertained by native potentates and went on hunting trips. Pausing at Ceylon, they continued through the Indian Ocean and on to Egypt by way of the Red Sea. They cruised along the Dalmatian Coast and among the Greecian Isles, visited Crete and Sicily and then sailed to Gibraltar.

Having been delayed in his schedule, Mr. Balokovic has been obliged to postpone three concerts arranged for California in July, as he is due in Europe shortly for an extended tour.

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Charlotte Boerner, soprano of the State Opera, Berlin, and the Philadelphia Grand Opera Company, has signed a contract with Concert Management Arthur Judson Inc., division of Columbia Concerts Corporation, whereby the organization becomes her exclusive representative for concert and radio appearances in this country.

PITTSBURGH GROUPS SUSTAIN ACTIVITIES

Orchestral, Choral and Chamber Musicians Appear in Programs

PITTSBURGH, June 10.—Dr. Charles N. Boyd conducted the P. M. I. Orchestra at its recent concert in Carnegie Music Hall. Betty Lou Russell, pianist, and Doyle H. Bugher, bass, were soloists. The P. M. I. Chorus appeared on another date under Frank Kennedy, with Freda Marcus and Roy Shoemaker as assisting artists. Esther Boreale accompanied.

The Tuesday Musical Club Choral was led by Doctor Boyd when it gave a program in Memorial Hall. Dallmeyer Russell played piano solos and Elsie Breese Mitchell accompanied. The String Ensemble of the Tuesday Club appeared under the leadership of Ruth Thoburn Knox.

New Organization Heard

A new organization, the Pittsburgh Business Men's Symphony Orchestra, made its debut recently with Arthur Goetz conducting. Assisting were Gertrude Lenore Krepps, harpist, and Patricia Hale Racey, soprano.

Tchaikovsky's Symphony in F Minor was featured by the orchestra of the Carnegie Institute of Technology at a concert in May. J. Vick O'Brien conducted. Ruth Francis, Amelia Miller and Willibald Ryshaneck were soloists. The Institute's String Ensemble was led by Karl Malcherek in a separate concert.

Harvey Gaul conducted the Y. M. and W. H. A. Choral Society, Mrs. A. Leonard Balter being the accompanist. The String Ensemble Society gave two concerts under Oscar Del Bianco, and the Aiello Trio made an appearance.

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Markus Klein, violinist; Betty Lou Russell and Edna Staley; Ellen Van der Voort, cellist; Hazel Peck Speer, Roy Shoemaker and Virginia Wilharm.

Renowned Visitors

Visiting performers have included the Ukrainian National Chorus, led by Alexander Koschets and appearing under the local management of May Beagle; the Kedroff Quartet; the Cominsky Trio, and Gregor Piatigorsky, cellist, with Nino Herschel accompanying.

W. E. BENSWANGER.

AMERICANS PREDOMINATE IN CIVIC CONCERT LISTS

Dema Harshbarger Announces Interest in Native Artists for Coming Season

The majority of artist concerts in America next season will be given by Americans according to an announcement made by Dema E. Harshbarger, president of the National Civic Music Association. Miss Harshbarger's statement is based on the selection of artists made by 200 leading cities of the United States which have already held their 1932 civic music membership campaigns, and have engaged artists on the basis of funds derived from membership dues. Fifty-seven cities have yet to hold their campaigns.

Coe Glade, John Charles Thomas, Attilio Bagni, Cyrena Van Gordon, Mario Chamlee, Charles Hackett, Moissaye Boguslawski, Dusolina Giannini, Gladys Swarthout, Marion Claire, and Francis Macmillen, all Americans, are booked for numerous appearances. Foreign artists who will be heard by Civic Music Associations include Maria Jeritza, Claudia Muzio, Beniamino Gigli, Florence Austral, and Nina Koschitz among the singers; Fritz Kreisler and Paul Kochanski, among the violinists; and Rachmaninoff and Levitzki, among the pianists.

In most cases artists' fees will be lower next season, Miss Harshbarger states. Only a few of the younger stars who have had outstanding success during the past season will command increased fees.

Corleen Wells Sings in Oratorio

Corleen Wells, soprano, was soloist on June 19 in the performance of "Elijah" in Passaic, N. J. On June 14 she appeared on station WEAF, on June 11 in a concert at the Port Washington High School and on June 3 in a recital with Viola Allen Merz, pianist, in Weehawken, N. J. The day before she was soloist with the Flushing Oratorio Society in Douglaston, L. I., in Bruch's "Fair Ellen" and also sang with notable success two groups of songs. On May 19 she was soloist with the Mount Vernon Choral Society in an aria, a classic song group and the solo part in Gounod's "Gallia." Miss Wells has been engaged as soloist with the Mendelssohn Glee Club of Albany for its Spring 1933 concert.

Werrenrath Sings in Asbury Park

ASBURY PARK, N. J. July 10.—Giving a recital in Convention Hall on July 3, Reinald Werrenrath scored his usual success in songs by Secchi, Wolf, Schumann, Rubinsteins and other composers. The Credo from Verdi's "Otello" was an outstanding number; and there were English songs by Gilbert, Keel, Taylor, Haydn, Josephine McGill and Walter Damrosch. Harry Spier was at the piano.

Frances Nash Is to Play Liszt Fantasie With Two Orchestras



Underwood & Underwood

Frances Nash, Pianist, Engaged for Appearances in Philadelphia and at Chautauqua Under the Baton of Sandor Harmati

Engagements to play Liszt's Fantasie with the Philadelphia Orchestra and the symphony orchestra at Chautauqua are on the schedule of Frances Nash, pianist. In each case the performance will be conducted by Sandor Harmati.

Miss Nash's Philadelphia appearance will be made in Robin Hood Dell, Fairmount Park, on July 20. The date of the Chautauqua concert is July 30. A New York recital is to be given by Miss Nash in Town Hall on Nov. 29.

Program Given by Willem Durieux Chamber Music Ensemble

At the last musical evening this season at the home of the George Eustis Corcoran, an interesting program was given by the Willem Durieux Chamber Music Ensemble. Under Mr. Durieux's baton admirable performances of Mozart's Serenade and works of Grieg, Holst and Rimsky-Korsakoff were given. Eva Gauthier sang songs by Alban Berg. Many prominent musical personages were present and expressed their approval of the program.

Ralph Leopold Visits New England

Ralph Leopold, pianist, left New York in June to visit Craigville, Cape Cod, Mass., and Maine. Mr. Leopold will spend the latter part of the summer at the home of his sister and brother-in-law, Mr. and Mrs. Newton D. Baker.

Musikovsky Gives Recital in New York Hebrew Orphan Asylum

Paul Musikovsky, ten-year-old violinist, who appeared in a successful recital in Carnegie Hall this season, gave a program in the New York Hebrew Orphan Asylum on June 17. He will heard next season in many engagements.

Ted Shawn Lectures on Dancing

SPRINGFIELD, MASS., July 10.—"Dancing for Men" was the subject of a lecture by Ted Shawn, American dancer, before the student body of the International Y. M. C. A. College recently. Solo and ensemble dances were given by Mr. Shawn and a male ensemble.

AT CORNISH SCHOOL

Six Weeks' Summer Session Opens—Players Make Western Tour

SEATTLE, July 10.—The Cornish School opened its six weeks' summer session on June 20. Miss Nellie C. Cornish, founder and director, presented diplomas at the annual commencement, when addresses were given by Dr. Herbert H. Gowen and Mrs. Archibald Stewart Downey.

Winners of certificates were: Music: Orpha Moser, Margaret Mayell, Doris Suckling, Cordelia Forney, Elsie DeLong, Serreta Thiel, Katrina Lauer, Marian Hyatt, Walter Curtis and Dean Mundy.

Drama: Myrtle Mary Moss, Grace Vivian Davis, Bethene Miller, Martha Nash, Vernon Worthington, Edgar Johnson and Janet Painter.

Productions by the Cornish Players included "Le Bourgeois Gentilhomme" by Molière, and Ibsen's "A Doll's House." Before starting on their first Middle Western tour, the Cornish Players Touring Group gave Mariavaux's "Love and Chance" and "Caprice" by de Musset. The School of the Theatre will this summer be under the direction of Ellen Van Volkenburg.

An outstanding seasonal program was given by the Cornish Orchestra under Peter Meremblum, Tchaikovsky's Piano Concerto being played with John Hoppe as soloist. Arline Falconvitch, Aaron Stankevich and Donald Strain, students, were heard in a Glazounoff program.

Marshall B. Atwell Dies

CHICAGO, July 10.—Marshall B. Atwell, father of Ben. H. Atwell, for many years press agent of the Chicago Civic Opera, died here June 16. Mr. Atwell was a veteran policeman of the Haymarket riot and a Civil War veteran.

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Studios Show No Abatement in Activity

La Forge-Berumen Summer Recitals

The La Forge-Berumen Studios are continuing their summer recitals every Thursday evening until Sept. 1, when the studios will be closed until Oct. 1.

The program of the first recital began with a group of Beethoven numbers played by Harold Dart, pianist, pupil of Ernesto Berumen. Mary Tippett, coloratura soprano, sang "Ah, fors' è lui" from "La Traviata"; Hazel Arth, contralto, was heard in a Debussy aria with Beryl Blanch at the piano, and Harrington van Hoesen, baritone, sang with authority a group in German and English. Kathryn Newman, coloratura, contributed two arias from Bellini's "La Sonnambula," singing with fine tone and excellent style. Marie Powers, contralto, concluded the program.

On a later program, Miss Newman sang two groups of songs and an aria from "Lucia di Lammermoor." Blanche Gaillard, pianist, played two groups of solos. Frank La Forge contributed a new song, "Bird Song," to this program in addition to his accompaniments.

Catherine Dungan, soprano, was heard recently in recital at the National Cathedral School in Washington. Her program included songs in English, French and Italian. Miss Dungan is a pupil of Harrington van Hoesen.

Blanche Gaillard, pianist, pupil of Mr. Berumen, gave a successful recital in the studios recently. Harold Dart, pianist-composer, appeared with Lawrence Tibbett at Darien, Conn., achieving considerable success. Aurora Ragaini and Mr. Dart will appear at a concert to be given under the direction of the studios in the Ocean Grove Auditorium on July 23.

Edith McIntosh and Erna Zobel Luetzsch, pianists, Woods Miller, baritone, and Edward Hart, accompanist, were heard on a recent radio program.

Estelle Liebling Pupils Active

Yvonne D'Arle, soprano, sang the leading role in the operetta "The Riviera Girl" with the St. Louis Municipal Opera Company during the week of June 13. Miss D'Arle has been engaged to sing leads in four other operettas during the season at St. Louis.

Kitty Carlisle, soprano, made her debut in the leading role of the condensed version of "Rio Rita" at the Capitol Theatre on June 16. Lillian Shalitt, soprano, appeared in the same production.

Wilma Miller, soprano, was announced to sing the role of Philine in "Mignon" at the Steel Pier in Atlantic City during the week of June 26.

Paul Cadieux, tenor, sang at the Coliseum Theatre in New York last month. Mr. Cadieux was soloist at Loew's Boulevard Theatre in May. Maude Runyan, mezzo-soprano, was the soloist at the Woman's Club at Yonkers, and Nancy Baskerville, Carol Chandler and Jane Ellwood, a trio known as "The Gingham Girls," sang at the benefit given for the Actors Club at the Waldorf-Astoria last month.

Maria Samson, soprano, Devora Nadowney, contralto, and James Wolfe, tenor, were soloists at a garden fête

given on the Munsey Estate at Great Neck, L. I., on June 18.

Edwin Delbridge, tenor, has been engaged as soloist at the Presbyterian Church at Rye, N. Y.

Frederick Haywood Leaves to Conduct Universal Song Courses

Frederick Haywood left New York the end of last month to conduct his Universal Song Teachers' Training Classes in various centers as far west as the Pacific Coast. He will present the course for the tenth consecutive summer at the Eastman School of Music, Rochester, N. Y., after which he will teach in Oakland and San Francisco under the auspices of the University of California. He will also lecture at Syracuse University, at Michigan University, and at the Educational Music Bureau in Chicago.

Mr. Haywood has a corps of trained exponents of the course: Alfred Spouse at the Juilliard Summer School, New York; James Woodside at Penn State College, and after Aug. 15 at the Haywood Institute in New York; Bert Rogers Lyon at Ithaca College; Arthur E. Ward at Rutgers University; Elmer Hintz at Skidmore College; J. Oscar Miller at Cadek Conservatory, Chattanooga, Tenn.; Minnie F. Owens at Wichita University, and Walter Butterfield at the Eastern Music Camp.

Mr. Haywood will return on Oct. 1. During the winter he will teach four days each week in New York, and one day each at Syracuse University and the Eastman School of Music.

Ethel Glenn Hier Pupils Give Three Recitals

Three recitals were given last month by piano pupils of Ethel Glenn Hier. The first, in Roselle, N. J., brought out players from the age of six, to adults. Those taking part included Barbara Bodine, Barbara Goodman, David Ward, Olney Smith, Lois Dickson, Eleanor Chaffee, Louise McDowell, Sara Jane Simpson, Barbara Mann, Eunice Dickinson, Edith DuBois and Mary Dee Wickenden.

At a recital in Tenafly, N. J., pupils gave exhibitions of transposing and played original melodies. Students taking part were Mary and Barbara Reynard, Elizabeth Royce and Dorothy Durant.

The third recital in New York was given by Ina Philman, Alice Collins, Gertrude Sprague, Gwendolin Cotton, Margaret Halliday, Donald Agger, Paul Wilkinson. Mme. Hier played second-piano parts and also took part in two-piano, four-hand arrangements of orchestral pieces. Mme. Hier is spending the summer at the MacDowell Colony, Peterboro, N. H.

Pupils of Mrs. J. Harrison-Irvine Heard in Recital and School Graduation

Piano and voice pupils of Mrs. J. Harrison-Irvine were heard in a recital in her Carnegie Hall studio on June 23. Song groups and operatic excerpts were sung by Daisy Gilmore, Sybil Gardner, Irene Surmo and Betty Blanc, sopranos; Katherine Van Orsdel Hewitt, mezzo-soprano, and Vittorio Notari, baritone. Miss Gardner also played a Chopin Valse. Other piano students heard included Faith Potter and Anna Sheinberg.

At the graduating exercises of the Benjamin School for Girls, Mrs. Harrison-Irvine, of the music faculty of the school, led the school chorus of seventy-five in choral numbers as well as a processional and recessional.

Katherine Bellaman Opens New Studio

Katherine Bellaman opened her new studio at 164 East Seventy-fourth

Street last month, with the first of a summer series of student recitals.

Nelle Kinard, mezzo-soprano, sang songs by Strauss, Marx, Rachmaninoff and Mednikoff. Tom Coppe, tenor, was heard in a group of Italian songs, and Ella Vanson in a number of short songs by Fay Foster and A. Walter Kramer.

Nancy Trevelyan also sang Kramer songs. Basil Rallis, tenor, sang effectively a group of new and interesting modern Greek songs. Tex Ritter sang informally after the program a number of amusing cowboy songs.

Wilma Miller, soprano, was heard in an aria from "The Barber of Seville."

Marion Bergman, Gladys Longene and Sarah Entzminger were the accompanists.

New York College of Music Holds Fifty-third Graduation

The fifty-third year of the New York College of Music, Carl Hein and August Fraemcke, directors, was brought to a close with a commencement concert in the Town Hall on June 17.

The program began with a harp ensemble in which twelve students took part, and closed with a violin ensemble. Students who appeared included Gladys Haverty and Winifred Welton, sopranos; Elsie Dreschler, Thalia Cavadias and John Fina, pianists; Evelyn Fine and Frederick Dvonsch, violinists, and Emil Borsody, cellist. Diplomas, teachers' certificates and testimonials were awarded.

Pupils of New York Institution for Education of Blind Give Concert

Pupils of the New York Institution for Education of the Blind were heard in recital on June 17. Those taking part included Jarmilla Tetter, Frank Smith, Sarah La Carruba, Sylvia Ginzburg, Winifred Tucker, George Simon, Guion Rogers, Irving Berkowitz, Dorothy Peterson, Mario Manzo, Leonard Ferreri, Robert Price, Harold Rothier, Raymond Johnson, Ruth Johnson, Beatrice Saladino, Marie Sheehan, Ida Scotti, Henry Argondizza, Rita Averna, Fred Reeve, Howard van Duyne, George Young, Howard Strickland and Glenn Dobbins.

Albert Meiff Holds Summer Classes

Albert Meiff, violinist and teacher, is continuing his Philadelphia classes during the summer and also teaching in New York. A number of his pupils will be heard in recital next season. His students include natives of New Jersey, New York, Pennsylvania, Maryland and the Island of Cuba.

Kelberine Pupils Give Recital

Pupils of Alexander Kelberine, pianist and teacher, were heard in a recital in the Hubbell Auditorium, Steinway Hall, last month. Those taking part



Harriet Foster, New York Voice Teacher, Finds a Place in the Sun in Her Garden

included Reuben Weinger, Lillian Yamin, Estelle Cherkos, Selma Citron, Ida Roth and Mildred Nesson.

Mildred Graham Reardon Gives Program in Honor of Judson House

ALLENHURST, N. J., July 10.—Mildred Graham Reardon gave a musical at her studio, "The Cedars," recently in honor of Judson House, tenor. Among those of her pupils who appeared were Peggy Applegate, soprano, Margaret Speake, soprano, Frank Taylor, tenor, and William Engles, baritone. Burson Wykoop, tenor, a former pupil of Mrs. Reardon, appeared as guest artist. Mrs. Reardon, in response to many requests, was also heard in a group of songs. Mrs. Frank Mops was the accompanist.

Francis Moore Holds Classes in Texas

Francis Moore is conducting a six weeks master class in piano playing at the Texas College of Technology, in Lubbock, after which he will hold a course of the same length in El Paso. Mr. Moore will return to New York early in September.

Mary Shambaugh, pianist, who has studied with Mr. Moore, gave a recital in his New York studio recently.

Chicago High Schools Establish Classes in Singing

CHICAGO, July 10.—On the authority of William Bogan, superintendent of schools, the Chicago Council of Teachers of Singing, through the office of Dr. J. Lewis Browne, director of music for the Board of Education, has been authorized to conduct special classes in voice culture and solo singing in the Chicago high schools.

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Many Events in Boston Schools

New England Conservatory Busy

Howland Halfpenny, Mus. B., organist of All Saints Church, Brookline, is a member of the summer faculty of the New England Conservatory. Mr. Halfpenny, a graduate of the Conservatory's organ school in 1927, received the degree of Bachelor of Music this year.

While the Conservatory announces no special summer school, teaching is continuous during the vacation months. The summer faculty includes: Piano, Estelle T. Andrews, Julius Chaloff, Floyd B. Dean, Alfred DeVoto, Kurt Fischer, Henry Goodrich, Douglas Kenney, Anna Stovall Lothien, Margaret Mason, Mary L. Moore, Donald Smith, Frank Watson and Susan Williams; voice, Rulon Y. Robinson, Clarence B. Shirley and William L. Whitney; violin, Paul Federosky, Harrison Keller, Raymond Orr, Carl Peirce and Roland Reasoner; trumpet and brass ensemble, Louis Kloepfel; harmony, Arthur M. Curry, Margaret Mason and Warren Storey Smith; solfeggio, Clara Ellis and Alice E. Whitehouse; Italian, Anna Bottero; dramatics, Clayton D. Gilbert.

With the debut of the Conservatory Band, conducted by Louis Kloepfel, of the faculty, with numbers led by John M. Lyons and Rhona Perkins, the senior class of the New England Conservatory gave the annual class day vaudeville performance in Jordan Hall.

At the final students' recital, Helen Gamans, a pupil of Francis Findlay in the school music course and of Donald Smith in piano, gave the first New England performance of Turina's "Radio, Madrid."

Graduation Exercises Held by Longy School of Music

At the seventeenth annual commencement of the Longy School of Music, Cambridge, Mass., held last month in Brattle Hall, Roy R. Shrewsbury, chairman of the music committee of the secondary education board, spoke on "Music and College Entrance."

Minna F. Holl, director of the Longy School, presented diplomas and honors. The musical program was given by Jesús María Sanroma and Frederic Tillettson, whose two-piano numbers included a new set of "Jazz Studies" by Edward Burlingame Hill.

Zula Doane Sanders, voice teacher at the New England Conservatory of Music, recently presented Zabelle Sarkissian, soprano, in a recital in Jordan Hall, where she won acclaim in an exacting program. Vera Keene, contralto, another pupil of Miss Sanders, was soloist at a concert given by the George L. Dwyer Choral Ensemble, George Sawyer Dunham, conductor.

Rose Stewart's pupils sang in the State Suite of the Copley-Plaza Hotel recently. Performers were Grace Coleman, Helen Thompson, Ruth Delano, Araxy Odabashian, Sarah Bradley, Pauline Banister, Elizabeth Clark, Edna Innes, Frances Standish and Eugenia Frothingham. Ernest Harri-

son and Rose Stewart were at the piano. Aried Perry, harpist, and Albert Bernard, violinist, also took part.

The recital of Josephine Knight's voice pupils was held in Steinert Hall recently. Jean Browne, Alice Prodian, Catherine Browne, Mrs. Ina Frost, Mrs. Frances Ellis, Marjorie Hurd, Priscilla Hall, Jeanne Bachrach, Mrs. Louise Murray, Florence Howe, Mrs. Alta Fogelgren, Irene Gregoire, Mrs. Elizabeth Munro, Mrs. Nora Borg and Irma Watson gave the program.

Boston University's College of Music presented Lawrence Hayford, president of the senior class, in an organ recital in the First Church recently. This was his last public appearance as a student.

Elizabeth Travis Behnke, pianist, appeared at the recital by piano pupils, past and present, of Charles F. Dennée, of the New England Conservatory recently. Harold Schwab, William Cook, Marie Balch Estes, Elizabeth Adams, Margaret Martin and Esther Miller were also heard.

"The Winning of Amarac," a legend for reader, women's voices, mezzo-soprano and orchestra, by Arthur M. Curry, of the faculty of the New England Conservatory, had its first Boston presentation on June 3 with Clifton J. Furness and Gladys E. Miller in solo parts. Mr. Curry's "O Domine Deus," an eight-voice motet, was another feature number.

The New England Conservatory Orchestra, Wallace Goodrich, conductor, was to broadcast over Stations WBZ, WBZA, and WIXAZ in June, with Lucille Monaghan, pianist, and Gladys Miller, singer, as soloists.

Mabel Parkes Friswell, leader of the student chorus and personnel director in the Boston University School of Education, was soprano soloist in the Little Theatre Southampton, L. I., recently. A forty-piece orchestra was led by a Boston University graduate, John R. Query, supervisor of music in the Southampton schools.

A branch of the School of Musicianship for Singers, of the board of directors of which Mme. Loretta Laurenti has recently been made a member, is being opened in Boston, under the supervision of Mme. Laurenti. Eleanor Ives, soprano, was recently presented in recital at the Laurenti studios.

W. J. P.

Stoll School Pupils Heard

DETROIT, July 10.—The Barbara Stoll School of Music presented twenty-five piano students in recital under the auspices of the Detroit Musicians' League, on June 23. Barbara Stoll, mezzo-soprano, is president of the school.

M. M.

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CHICAGO SCHOOLS IN COMMENCEMENT

Musical Colleges and Conservatories Hold Exercises

CHICAGO, July 10.—The Chicago Musical College held its sixty-sixth annual commencement concert and exercises at Orchestra Hall on June 22. The soloists were Adelaide Abbot, soprano; Willie Goldsmith, piano; Alexander Joseffer, piano; Marshall Sumner, piano; and Alexander Tannenbaum, violin. All the soloists with the exception of Mr. Sumner were winners in the recent prize competition. The Chicago Musical College Symphony Orchestra, under the direction of Leon Sametini, provided the accompaniments, and played Weber's "Euryanthe" Overture and an "Idyll" by Allan Samar, a composition student of the college. Rudolph Ganz, director, made an address and awarded prizes and conferred degrees. The honorary degree, Doctor of Music, was conferred upon Theodore Kratt, dean of the School of Fine Arts, Miami University, Oxford, O.

American Conservatory Exercises

The forty-sixth annual commencement exercises of the American Conservatory of Music were held at Orchestra Hall on June 21. The Conservatory Orchestra, directed by Herbert Butler, provided accompaniments for a program of concertos and arias. The soloists were Louis Laughlin, piano; Mary Frances Averill, soprano; Ruth Parker-Lilien, violin; Dorcas Bame, voice; Adele Broz, piano; Samuel Thaviu, violin; Evelyn Ham, contralto; Vincent Micari, piano. Karleton Hackett, president, made an address, and awarded degrees, diplomas, certificates and prizes, assisted by the associate directors.

Columbia School of Music

The Columbia School of Music held its thirty-first annual concert and commencement in Orchestra Hall on June 18. The program was given by the Columbia School String Orchestra, under the direction of Ludwig Becker, and the Columbia School Chorus, conducted by Louise St. John Westervelt. The soloists were Francine Unger, Madeline Coffman, Florence Thomas, Eulalia Herrman, Ruth Hussey, Herbert Bergmann, Marion Hall. Degrees, certificates and prizes were awarded by Arthur Kraft, president, and Robert MacDonald, director. On the afternoon of June 18 the academic and preparatory departments presented a final concert in the foyer of Orchestra Hall.

De Paul University School

The eleventh annual commencement concert of De Paul University School of Music was held in De Paul Auditorium on June 10. The program was given by the De Paul Symphony Orchestra, under Josef Konecny. The soloists were Joseph Gallo, Chester Andrzejak, Mary Evelyn Eiler, Batty Massman, Ronald McCrea, Ray Olech, Joseph Michalek, Frances Grace O'Brien. Degrees, diplomas and certificates were awarded at the regular University commencement.

Bush Conservatory

Bush Conservatory held its annual commencement program on June 10 at

the New England Congregational Church. The program was given by a violin ensemble consisting of George Swigart, Harold Newton, Ann Hawryliw, Leonard Milarski, Laddie Junkunc, Adrian Primo, Arthur Ahlman, Frances Smith, Robert Brown, Frances Hanks, Luella Kramer, Nonah Cole. Solo numbers were contributed by Catherine Shea, Harold Bosch, Frances Smith, Edna Thompson, Beulah Jelinek and Lawrence Osborne. An address was made by President Kenneth M. Bradley, who also conferred degrees and diplomas. Other events of commencement week included two senior recitals, a junior program, and a class reception.

A.G.

Chicago Studios

CHICAGO, July 10.—De Paul University School of Music presented pupils of Arthur Becker, pianist, in the Little Theatre on July 1 and pupils of Helen Costello, pianist, and Josef Konecny, violinist, July 8. On July 15, Joan Arthur, soprano, S. Victor Tufigno, violinist, and a mixed chorus will give a program of original compositions by Mr. Becker.

* * *

Mary Peck Thomson presented Evangeline Merritt, soprano, assisted by Verona Sterns at the piano, on June 25. Hadassah McGiffin played a group of piano solos.

* * *

Edouardo Sacerdote, coach and accompanist, announced the opening of his private studio in the Fine Arts Building on June 25. Mr. Sacerdote will be assisted by his wife, Olga G. Sacerdote. Mr. Sacerdote was accompanist to the late Nellie Melba for many years and was later associated with both the Chicago Musical College and the American Conservatory as head of the opera department.

M. M.

Ella May Smith Opens Studio in Oak Park

OAK PARK, Ill., July 10.—Ella May Smith, pianist and teacher, for many years prominent in music club circles, notably the Women's Club of Columbus, Ohio, has recently opened a studio here, where she will devote herself to teaching. Mrs. Smith is an honorary member of the Committee on Foreign Relations of the Illinois Federation of Music Clubs.

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COLORATURA SOPRANO

Passed Away



Strand

Arthur Lawrason

Arthur Lawrason, teacher of singing, who numbered several prominent stars among his pupils, died at his apartment in New York on June 28 after a short illness.

Mr. Lawrason was born in Woodstock, Ont., Canada, in 1875. His family moved to London, Ont., when he was a small child and he entered the conservatory there, making his first public appearance in concert at the age of nine. He also was an accomplished child pianist, and when only fourteen appeared as soloist with the Winnipeg Symphony.

After study in Paris Mr. Lawrason returned to America and settled in New York. Among his pupils were Anna Fitzsimons, Louise Gunning, Lina Abarbanell, Regina Vicarino, Donald Brian, Louise Dresser and numerous others prominent on the dramatic and light opera stage.

Mr. Lawrason, who was unmarried, is survived by one sister, Mrs. Atwell Fleming, of Toronto. Funeral services and burial were in London, Ont.

Hiram Watson Sibley

ROCHESTER, N. Y., July 10.—Hiram Watson Sibley, financier, philanthropist and one of Rochester's most prominent citizens, died at his home here on June 28.

Mr. Sibley was born on March 2, 1845. After preliminary education in Rochester he attended the universities of Berlin and Heidelberg. Returning to America, he entered the law school of Columbia and received his degree in 1871.

Inheriting a large fortune from his father, who was for nine years president of the Western Union Telegraph Company, Mr. Sibley was connected with a number of enterprises of various sorts. Always greatly interested in music, with Elbert Newton he established more than twenty-five years ago the Sibley Music Library, which he later presented to the Eastman School of Music.

Suzza Doane

BOSTON, July 10.—Suzza Doane, pianist, teacher and lecturer, died on June 28. Mme. Doane, who in private life was the widow of Ritchie White, was born in New York. She studied at the Leipzig Conservatory under Reckendorf, Zwintzschner and Reinecke. She had taught for about twenty years at the Bradford Academy and Wellesley College.

Dr. Joseph S. Taylor

GREENSBORO, Vt., July 10.—Dr. Joseph S. Taylor, father of Deems Taylor, composer, died here on July 3. Dr.

EMIL PAUR PASSES IN CZECHOSLOVAKIA

Had Conducted Orchestras in Boston, New York and Pittsburgh

MISTEK, CZECHOSLOVAKIA, July 5.—Emil Paur, one of the most eminent symphonic and operatic conductors of his time, died on June 15, after a long illness. He had lived here for a number of years.

Emil Paur was born in Czernowitz, Bukovina (Austria), Aug. 29, 1855. He studied music with his father, a conductor, and at the age of eight appeared in public as violinist and pianist. When eleven years old, Paur entered the Vienna Conservatory, studying composition under Dessooff and violin under Hellmesberger. On graduating in 1870, he joined the Vienna Hofoper Orchestra.

Paur's first post as conductor was at the Cassell Opera in 1876. From there he went to Königsberg, and in 1880 was first court kapellmeister at Mannheim. In 1891 he became kapellmeister at the Leipzig Stadttheater, and in 1893 succeeded Artur Nikisch as conductor of the Boston Symphony.

Leaving Boston in 1898, Paur followed Anton Seidl as conductor of the Philharmonic in New York, remaining until 1902. He conducted Wagnerian opera at the Metropolitan in 1899-1900 and at Covent Garden. From 1899 to 1902 he was director of the National Conservatory in New York, succeeding Antonin Dvorak. He then spent a period in Europe as guest conductor.

Led Pittsburgh Symphony

Paur returned to America in 1904, conducting the Pittsburgh Symphony from that year until 1910. In 1912, he succeeded Karl Muck as conductor at the Berlin Royal Opera, but he suffered from severe ear trouble and his performances fell short of expectations. Shortly after his engagement, John Forsell was engaged for a performance

Taylor was connected with the New York City public schools for fifty years, during the last twenty-five of which he was district superintendent.

Dr. Taylor was born at Passer, Bucks County, Pa., in 1857. He started teaching in New York in 1885, and became district superintendent in 1902. Besides Deems Taylor he is survived by his wife and one daughter, Mrs. Katherine Davis.

George W. Armstrong, Jr.

CINCINNATI, July 10.—George W. Armstrong, for many years identified with the Baldwin Piano Company, died in hospital on June 27. He became a partner in 1884, and was made vice-president when the firm was incorporated in 1901. In 1912, he became president, holding the office until 1926, when he retired to become chairman of the board.

Blanche Dingley Mathews

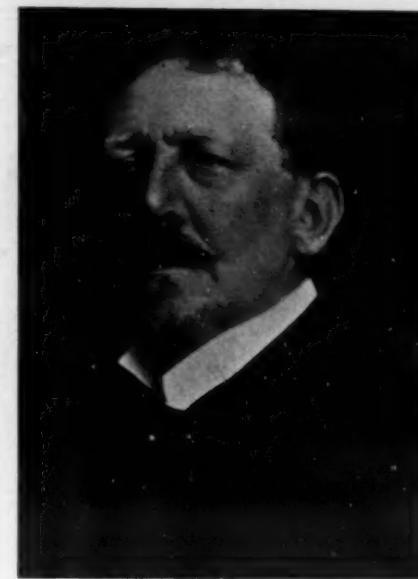
DENVER, Colo., July 10.—Mrs. Blanche Dingley Mathews, nationally known music instructor and educator, passed away Sunday, June 26.

Mrs. Mathews, widow of the late W. S. B. Mathews, had made an enviable position for herself as a piano pedagogue and leader in the musical life of her city.

William Jerome

William Jerome, writer of the lyrics of many of the most popular song hits of this country, died on June 26 at his home in New York.

Mr. Jerome was born in Cornwall, N. Y., in 1865. He joined a minstrel show at eighteen and was later a star at Tony Pastor's. With Jean Schwartz, who composed the music, he brought out "Mr. Dooley," "Bedelia," and "Rip



Breitkopf & Härtel, Berlin

Emil Paur

attended by the Kaiser; and when the Kaiser later requested that Leo Blech conduct rather than Paur, the latter recognized this as a signal of defeat and retired from public life.

Although somewhat overshadowed in this country by the genius of Nikisch, Paur was a conductor of the first rank, and stimulated American interest in the music of Richard Strauss. An able pianist, he sometimes appeared in this capacity with his orchestra.

Among Paur's compositions, his symphony, "In der Natur," had its world premiere under him in Pittsburgh. He also composed a violin concerto, a string quartet, a violin and piano sonata, pieces for piano and songs.

His wife, Marie Bürger Paur, a pupil of Lebert, Pruckner and Leschetizky, whom he married in 1882, died in New York in 1889.

"van Winkle Was a Lucky Man" among other popular songs.

John Bland

John Bland, tenor soloist and for twenty-five years leader of the choir of Calvary Episcopal Church, died at his home on June 25.

Mr. Bland was born in Reading, Pa., in 1876, and studied music in New York and later in London and Munich. He was soloist at All Angels Church before going to Calvary. He initiated a cappella singing at Calvary and also conducted the choir in co-operative concerts with other organizations. He is survived by his wife, formerly Adele Braden, and by one brother.

H. Norman Taylor

WASHINGTON, D. C., July 10.—H. Norman Taylor, organist and composer, died on June 22. Born in Cheltenham, England, in 1872, Mr. Taylor became a church organist at the age of seventeen. He came to the United States in 1889, as organist and choirmaster of the Church of St. Martin-in-the-Fields, Philadelphia. Later, he served at the Church of the Redeemer, Bryn Mawr, Pa., and at St. John's Church, Kingston, N. Y. For the past twelve years he had been organist and choirmaster of the Church of St. Stephen and the Incarnation here. He is survived by his widow, a son and a daughter.

A. T. M.

Andrew H. Mangold

Andrew H. Mangold, organist and choral conductor, and for many years connected with the piano business, died suddenly while teaching a choral group in Bayside, L. I., on June 22.

Mr. Mangold was born in New York in 1861, and at seventeen became a

salesman with Krakauer Brothers. He was subsequently connected with Christman Brothers, Wissner & Sons, Carl Fischer, Inc., and the Baldwin Piano Co. He had recently been interested in developing and teaching choral groups.

Consuela Carreras

Consuela Carreras, daughter of Maria Carreras, pianist, and Guido Carreras, died at the home of her parents on June 19, following a recent operation for appendicitis. Miss Carreras was a dancer and was at one time the wife of Alfredo Ximenes, a Mexican painter.

Nathalie Janotta

THE HAGUE, July 5.—Nathalie Janotta, pianist and composer, died here on June 12.

Mme. Janotta was born in Warsaw, June 8, 1856. She studied at the Berlin Hochschule, where she was a pupil of Rudorff, and later of Clara Schumann, Brahms and Princess Carzotzka in piano, and in harmony, of Weber in Cologne and Bargiel in Berlin.

Her debut as a pianist was made at the Gewandhaus, Leipzig, on Jan. 1, 1874. She was later heard in various music centres and became so popular in England that she established a residence in London. She was frequently commanded to play for the British royal family. Her compositions included songs and pieces for piano, also an "Ave Maria" for soprano solo and chorus, which was dedicated to Pope Leo XIII.

Margaret George

News was received recently in New York of the death in Hastings, England, of Margaret George, soprano. Miss George was a native of Toronto. She had appeared in opera in Italy and had sung in concert in London and Paris. Her brother, Tom George, was accompanist to several prominent singers on tour in America.

Robert Cuscaden

OMAHA, NEB., July 10.—Robert Cuscaden, head of the Cuscaden School of Music and well known as a violinist and teacher, died here last month after a long illness. Mr. Cuscaden was at one time a member of the Boston Symphony and had been a member of the Omaha Orchestra since its foundation in 1921.

Edith Mansfield

CHICAGO, July 10.—Edith Mansfield, concert soprano, died suddenly at her home in Oak Park recently. Mrs. Mansfield was soloist at the Lake Forest Presbyterian Church, and had appeared in recitals. She is survived by her husband and one son.

A. G.

Lucy Renard

DALLAS, TEX., July 10.—Lucy Renard, pianist and teacher, passed away suddenly here. Miss Renard, who was the daughter of Frank Renard, composer and pianist, was twenty-five years old. She had acted as accompanist for the Cecilian Singers, conducted by her father, and had appeared with him in many two-piano programs.

Percy S. Foster

WASHINGTON, D. C., July 10.—Percy S. Foster, conductor, who was in charge of the music for nine presidential inaugurations beginning with that of McKinley in 1897, died on June 29, in his sixty-ninth year. Mr. Foster also conducted numerous choral organizations on patriotic occasions. He was proprietor of a music store here for a number of years.

A. T. M.

Mrs. Cadwallader Curry

BOSTON, MASS., July 10.—Mrs. Cadwallader Curry, formerly one of the prominent piano teachers in Brookline, died in Riederau near Munich on July 6. Mrs. Curry had made her home in or near Munich for many years.

Music and Other Arts Converge in Hartford Centre



Horace Bushnell Memorial Hall, Hartford, Conn., Which Has Had an Attendance of 649,000 at 461 Events

HARTFORD, CONN., July 10.—Six hundred and forty-nine thousand persons have attended 461 events in Bushnell Memorial Hall since the building was dedicated in January, 1930. From January 13 of this year until the end of the season, the record was 125,280 at eighty-four events. The attendance in 1931 was 277,000, an increase of 30,000 over 1930.

Two hundred events took place in the hall in 1931, only nine of these being conducted for individual gain.

CROYDON SALON CONCERTS

Series of Programs Brings Music of Variety and Noted Artists

Varied programs, enlisting the services of notable artists, have been presented by Clara Dellar on Tuesday evenings in a series of salon concerts in the Croydon Hotel. Appearing on June 7 were: the Willem Durieux Chamber Music Ensemble, led by Willem Durieux; Jeanne Soudeikine, soprano; Arthur Lang, baritone; Anita Fontaine and Frank Chatterton, accompanists.

The program of June 14 was given by Helene Adler, soprano; the Dranes (Virginia and Mary), violinists; Jose Moriche, tenor; Francisco Cortes and Josef Adler, pianists, and Margaret Hazelton Boorse, accompanist.

Those taking part on June 21 were: Gertrude Martin, violinist; Gareth Anderson, pianist; Hugo Bornn, accompanist; the Hall Johnson Male Sextet and Mixed Sextet, and the Happy Roamers Quartet, with Hall Johnson at the piano.

Lisa Roma, soprano; Francis Kirangelos, violinist, and Christine Kirangelos, accompanist, were heard on June 28. Frank Chatterton was at the piano for Miss Roma.

Twenty-eight events were free to the public. The vital effect of this project upon the life of this community can be judged by the breadth and unselfishness of the program attempted each year.

The Horace Bushnell Memorial Hall is an example of a structure and an organization adapted to the most diversified presentations, as the list for the past year indicates. There were lectures on science, literature, travel, politics, and health, also programs by

vocalists, instrumental soloists, organists, chamber music ensembles, symphony orchestras, grand opera companies, local choruses and choirs, as well as motion pictures, club meetings, students' recitals, bridge parties, conventions, amateur plays, patriotic assemblies, and even a spelling bee, a cooking school, and a children's Christmas party. The main hall seats 3,277; the capacity of the colonial room is from 300 to 400.

Hartford's project is different from

many, in that its management is distinct and self-contained, originating in the idealism of private individuals, and being free to seek at all times the highest good of the community.

Officers are: Mrs. Dotha B. Hillyer, honorary president; Charles F. T. Seavers, president; Horace B. Cheney, vice-president; Alec G. Stronach, secretary, and the Hartford National Bank and Trust Co., treasurer. William H. Mortensen is managing director.

JOHN F. KYES, JR.

Hollywood Bowl Opens

(Continued from page 3)

financially. Almost at the last minute, Mrs. Howard Verbeck was induced to undertake the chairmanship of all committees, with the result that enough subscriptions have been sold to guarantee a balanced budget.

That the management, headed by Glen M. Tindall, has been active is evident in the smoothness with which the programs are carried out and the ease with which the huge crowds are handled.

HAL DAVISSON CRAIN

COMMUNITY BOOKINGS

Concert Associations Report Increased Memberships

Increased memberships are reported from various centres by Community Concert Associations functioning under the Community Concert Service, of which Ward French is general manager.

In Louisville, the Wednesday Morning Community Concert Association announces the Cincinnati Symphony, Lotte Lehmann, Albert Spalding, Nikolai Orloff and Tito Schipa. The Dallas Association has booked the Lon-

don String Quartet, the Don Cossack Russian Male Chorus, Elizabeth Schumann, Richard Crooks and Robert Goldsand. The Barré Little Symphony, the New York String Quartet, Ethel Bartlett and Rae Robertson, and Nelson Eddy are engaged by the Community Association in Fort Wayne, Ind.

Musical Foundation, was given in the past season by the Boston Symphony under Serge Koussevitzky in Boston and in New York, with the composer playing the solo part.

Avis Bliven Charbonnel Resigns from Sarah Lawrence College

Avis Bliven Charbonnel, pianist and teacher, who has been head of the piano department of Sarah Lawrence College, Bronxville, N. Y., since its opening four years ago, resigned recently in order to devote more time to her concert work and to private teaching.

Mme. Charbonnel also organized and conducted the Sarah Lawrence Piano Ensemble and conducted the course in History of Music at the college.

Ganz Plays New Composition by Himself

CHICAGO, July 10.—Rudolph Ganz was guest of honor at the final dinner of the Society of American Musicians in the Gordon Club recently. Mr. Ganz played piano works, including a number of new compositions by himself. Chief among these were "Twenty Pieces for Children Who Want to Grow Up and Adults Who Wish to Remain Young." A. G.